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ABSTRACT

Papers compiled in this publication focus on creativity and foreign language instruction, the "less-able" student, and curricular innovation. Representatives papers include: "Is Creativity in the Eye of the Beholder?," "How to Increase Latin Enrollments," "Mini-Courses," "Focus on Bilingual Education and TESOL," "Instructional Techniques for the Upper-Level High School Language Course," "Speech Perception and Auditory Cognition," "The Plight of AP Courses: A Partial Solution," "Some Guidelines for the Development of a Foreign Language Test Plan Matrix with Special Reference to Testing Reading Comprehension," "Culture, Creativity, and Foreign Language Magazines," "Articulation from College into the Graduate School of Education," "Kinesics in the French Class," "Determinants for Curricular Content," "The Do's and Don't's of Public Relations and Parents," and "Advanced Language Courses--Total Immersion." (RL)

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IS CREATIVITY IN THE EYE OF THE BEHOLDER?

Lorraine A. Strasheim, Indiana Language Program

The keynoter's role is not unlike that of the cheerleader. Both have to get up and try to arouse enthusiasm for the "team" without knowing how the "team" is really going to perform--in the game or in the conference. And so, in many respects, I stand here before you today as the world's eldest living active cheerleader for foreign languages--performing another act of faith as to how the team is going to perform when the whistle blows.

Much of what I am going to say is intensely and obviously personal. An appropriate subtitle for this presentation might well be "One Woman's Odyssey In, About, and Through Creativity," for I am the "beholder" of the title. I do not propose to establish any absolutes; like John Bockman, I am convinced that we shall never have absolutes again. I propose only to examine the immediate "creative" past of one foreign-language teacher and to explore the spectrum of opportunities for creativity developing for foreign-language teachers today and tomorrow.

In the "good old days," when I began "keeping" school, teachers, like the Sun King of yore or the "Little Father of All the Russias," were absolute rulers over their students. The teacher, in effect, "created" the classroom; everything that transpired in my room happened by teacher decision, through teacher benevolence, and under teacher aegis. I stood in the center of my universe, ordered by my seating chart, and decreed what could happen there. Not only did I "create" the content, the teaching methods, and the measures of achievement, but, more often than not, although I am grossly embarrassed to admit it, I created an aristocracy and was solely responsible for determining what members of my already elite corps might flourish. I was an absolutist-teacher controlling my students absolutely, for I also controlled their passage down the corridor--and to the toilet--and I at least cooperated in controlling the length of their hair--and of their skirts. In brief, I controlled the student's worth; in a large measure, my students were valuable only in so far as they were like or approaching likeness to me--I created in my own image. And I measured off the time allotted for their learning to be just like me by the clock and the calendar.

In those days I had three stock phrases: "That's good!" (You're very much like me); "That's not good enough!" (You're not like me at all); and, "Think for yourself!" (Think like me). I could have been Lucy in this segment from Charles M. Schulz's Peanuts, for Lucy is often absolutist-teacher personified:

Lucy: You got a "C" in German? That's only average!

Linus: So what? I'm an average student in an average school in an average community. What's wrong with being average?

Lucy: Because you're capable of doing better.

Linus: That's the average answer!

(I have taken liberties in replacing the discipline in this quotation. In the original, it was history.)

So, in that classroom I created in the early fifties, when my student protested to his teacher, "I'm me and I have worth as I am," his teacher's reply was, "That's simply not good enough."

While I was busily creating better grammar and translation devices for weeding out the students who were simply not good enough, that is, not enough like me, I was teaching a grammar-translation approach. We drilled vocabulary lists, wrote vocabulary quizzes, studied paradigms, conjugated and declined, translated ad nauseam, and parsed and parsed and parsed.

And because creative prowess cannot be concealed, my creative potential surfaced one day while my third-year Latin class was parsing one of Cicero's lengthier utterances against Catiline. I FELL ASLEEP IN A CLASS I WAS TEACHING! Anyone, of course, can put his students to sleep, but my instruction was so mentally stimulating that I dropped off myself while a student was slowly--very slowly--accounting for every single element in the third or fourth clause. All I can say in my own defense is that the mass of the class had preceded me into the land of Nod by at least a clause or two!

It was about this time that I joined eighty other teachers from the country to learn that, three years after graduation, I was on the verge of becoming obsolete. We spent a summer at the University of Minnesota at the Ford-sponsored Foreign Language Auxilium learning the aural-oral approach which was to become audio-lingualism because no one could say "aural-oral" with near-native pronuciation and intonation.

Thus, in the mid-fifties, I ceased concentrating my creative faculties on being a model of mental discipline and trained them on becoming a language model. Where I had once spent my time inventing original grammar and reading practices, I now devoted my spare moments to the production of visual aids and taped materials for oral drill. (No little of my creative energies, of course, was being expended on increasing my own oral proficiency.)

When I returned to my school system to create my own personal aural-oral aura, I found that my departmental colleagues were eager to foster my youthful exuberance. Teacher X thought that the plans I had were marvelous--so long as my course continued to meet the next year's syllabus and prepared students to perform in the sequence as it had always existed. Teacher Y was thrilled, really thrilled by my instructional layout, but she did evidence some concern as to the students' mastery of verbs--if they knew all six tenses, active and passive, of all the conjugations, all would be fine. Both teachers X and Y hoped that the aural-oral procedures would still prepare our students to read these four authors. If I had been a painter, they would have told me to paint to my heart's content--using the colors brown and purple; if I had been a cook, they would have told me that I might season with only chili powder--but heaven knows that all of us "professionals" encourage creativity!

For personal (personality?) reasons, audiolingualism was very much more "my thing" than the grammar-translation approach, but, despite my visuals and tapes, I was not all that much less absolutist. I still ordered my universe with a seating chart, albeit now semicircles rather than six rows of five seats each--the rectangle. I still regulated the length of hair and of skirts, and the passage down the corridor; the major difference was that I now expressed my control in the target language rather than in English. While I taught the grammar-translation approach, my concerns had always been with enrollments; during my audiolingual period it was not too heady to speak seriously of the four-, six-, and nine-year sequence.

In the early sixties, as the aural-oral approach became audiolingualism, I was so dynamic and energetic in the classroom that I was made head cheerleader sponsor. (In that school even the sponsors came in squads.) One of the myriad (and sequential) Friday nights I spent at the football oval, I was passed a note that a Pepper was smoking under the bleachers--and in uniform! Now, I must confess that I have never really known precisely what the procedures were to be; was I supposed to rip the emblem off her sweater and divest her of her beanie under the bleachers in the dark or was there some constitutional ceremony spelled out somewhere? In any event, I hit the cinder track running--until my heel ground into the cinders and I fell. AT THAT MOMENT I BECAME BOTH HALFTIME ENTERTAINMENT AND THE ONLY INJURY OF THE GAME. The team doctor came off the bench to determine that I had, indeed, broken my foot. An ambulance was summoned--at funeral pace--around the cinder track to pick up the foundered pep club sponsor. The intercom then reported that due to the long delay of the game the band would not march. Throughout the long delay of the game, Dick Cavett's father, who was a colleague of mine at the time, held my hand and gave me words of comfort like, "Smile! Five thousand people are watching you." When I returned to the school in my brand new "suit" of crutches the following Monday, my classroom had been moved from third to first floor and the new room sported a banner "Foreign Language Recovery Room." My efforts at creative teaching had focused the whole school's attention on foreign languages!

At this stage in my odyssey toward creative teaching, I came off the crutches in time to enter an academic-year NDEA institute in Russian. I wanted to be "really" trained in audiolingualism and I wanted to learn language audiolingually. The institute, however, confronted its participants with a paradox which considerably slowed our creative juices; our classes were quite apart from the rest of the students in the "regular" department and our teachers taught us by methods and with materials they did not then use (and have never utilized since) anywhere but with the NDEA students. Even the teacher-training candidates were not being taught in the same ways or to do the same things we were being <u>re</u>trained to do. The university staff members, by and large, remained unchanged by its series of NDEA institutes; there was no "leakage" of teaching approach into the rest of the department. When the NDEA institutes ceased, the professors put aside these methods and this philosophy.

Creative audiolingualism was thwarted by the institute tendency to strip many of its participants of their self-concepts. The NDEAers had their language competence assailed, their teaching methods attacked, and their knowledge of the culture derided; in return for their losses, they received instruction for eight weeks or so of the first level's pre-reading period. My own department chairman, one of the finest foreign-language teachers I have ever seen in action, who regularly taught her students to speak French although she was not fluent in the language, and whose students had superb pronunciation and intonation because she had come to grips very realistically with her own deficiencies, returned from institute training so demoralized that it took her nearly two years to return to the superb audiolingual instruction she had offered her students long before there was an NDEA.

Later in the sixties, I was to work in NDEA institutes. There the final paradox of that phenomenon confronted me--the last NDEA institutes bore no substantive differences from the first ones. It appeared that audiolingualism could not be my teaching "home;" the purpose of the NDEA offerings was replication and duplication rather than development or evolution--creativity, if you will. And in the mid sixties it became evident that both change itself and students were changing, although NDEA institute and foreign-language departments were not.

Up until 1965 or so, I, like Evgeni Zamyatin's "live-dead," had been able to confine myself to asking the "answered" questions. It was the student's responsibility to learn the teacher's answers to the questions in the absolute classroom. But when activity, much less creativity, came to a seeming halt in the mid-sixties, when we all seemed to be marching in place, real-life thinking began to challenge teacher thinking. And the results of such confrontations were exceedingly strange, whether in the NDEA context when teachers tried to translate what they learned into the "real world" of the school, or in the college-requirement arena where students tried to tell us that our claims for the benefits of what we were requiring of them were simply not true. Perhaps another example from Peanuts will illustrate what happened.

Lucy: "When she saw the little house in the woods, she wondered who lived there so she knocked at the door. No one answered so she knocked again." What do you think will happen?

Linus: I can't imagine.

Lucy: "...Still no one answered, so Goldilocks opened the door and walked in. There before her, in the little room, she saw a table set for three. There was a great big bowl of porridge, a middle-sized bowl of porridge, and a little, wee bowl of porridge. She tasted the great big bowl of porridge. 'Oh, this is too hot,' she said. Then she tasted the middle-sized bowl of porridge. 'Oh, this is too cold.' Then she tasted the little, wee bowl. 'Oh, this is just right,' she said, and she ate it all up."

Linus: I have a question!

Lucy: About what?

Linus: Well, it's in regard to cooling. It would seem to me that if the middle-sized bowl was cold, the little wee bowl would be cold, too, rather than 'just right,' and....
POW!
I never even brought up the far more obvious point of illegal entry!

Teachers like me--and I--had to rethink the direction of our creative efforts when confronted by comments like this seventeen-year-old girl's:

> It seems as if there's nothing for us to do but say, oh hell, all right. The curriculum planners, the publishers, the packagers, the administrators, and the teachers have the courses all mapped out. Our own teacher is so gung ho that he has a whole lot more of his own that we get. You get the feeling that there's nothing left that can be ours, nothing for us to do but chew it all and swallow it, and then say, "I did it. What now?"

David Mallery reports this girl's feelings in The School and the Democratic Environment.

When we heeded the real-world intrusions and attempted to create new instructional modes, we still had our hang-ups--as per Charles Silberman's description of the Random Access System in a New England school.

A high school in a New England city is very proud of its elaborately equipped language laboratory, with a new "Random Access Teaching Equipment" system touted as "tailored to the individual student's progress, as each position permits the instructor to gauge the progress of all students on an individual basis." To make sure that its expensive equipment is used properly, the high school gives students careful instructions, among them the following:

**No one is an individual in the laboratory. Do nothing and touch nothing until instructions are given by the teacher. Then listen carefully and follow directions exactly.
**The equipment in the laboratory is not like ordinary tape recorders. The principles involved are quite different. Please do not ask unnecessary questions about its operation.
**You will stand quietly behind the chair at your booth until the teacher asks you to sit. Then sit as close to the desk as possible.

The instructions for the lab assistants are equally explicit. They include the following:

1. Keep watching the students all the time.

    a) By standing in the middle of the lab on the window side you can see most of the lab.

    b) Walk along the rows to make sure that all arms are folded: politely but firmly ask the students to do this.

Nothing about this "access" is "random." Teachers like me--and I--have always been uncomfortable as students in situations like this one; in the mid to late sixties, however, we finally became uncomfortable as teachers creating learning environments like this one.

I have, of course, thus far used the words "creative" and "creativity" as we once used them--to refer to how nearly the teacher was approaching the ideal form, the one true way we had defined in our profession. Today the words "creative" and "creativity" are very much in vogue, but we must come to grips with what real creativity entails.

First of all, the creative classroom will not be replicated or duplicated. Each time the truly creative classroom is replicated, something is lost in the "translation" downward. That is essentially what happened to true audiolingualism--which wound up being dialog memorization and pattern drill recitation only. The creative classroom will not solve problems--it will "create" new problems, new ramifications.

Secondly, one does not "guide" creativity--one unleashes it. The new "creations" which result cannot be measured by existing tests or measures. In the creative classroom, as in the television ad, "There's a new you coming every day!" So, if creativity is our objective, and I hope it is, we must not try to confine the creative efforts within the boundaries of an existing syllabus or try to make

it fit the measurements of already existing testing instruments. To attempt to force the new "creation" into the limits of the current syllabus or the existing test is not to encourage creativity at all; if the new "creation" fits the existing test or the current syllabus, all you have is a new package for the creation of another time--probably meant for other students and other teachers.

Suppose for a moment that a young teacher in your school proposes to set up a creative classroom. In this context, she "furnishes" (rather than "equips") her classroom with a variety of cushions, comfortable chairs, and conversational groupings. She is experimenting with a form of demand learning and so some students are working their way straight through existing teaching programs, but some are doing unit one in a series of different texts, then going through unit two, and so on. This young woman is observed and everyone agrees that the students use the language freely and well; every observer is struck by the motivation of the students. Now, suppose too that this teacher does not grade conventionally, she keeps a diary for each student, recording the structural or phonetic or cultural phenomena he has mastered. Have you got the picture? WHICH OF YOU WOULD WILLINGLY ACCEPT THESE STUDENTS FOR SECOND-YEAR LANGUAGE INSTRUCTION?

When we use the word "creativity," we must be sure that we are willing and able to accept creativity when and as it happens. We must be certain to recruit the dynamic and bold young people to be our teachers of the future who can fight for--and obtain--the things that are necessary for the best foreign-language education possible. We must be certain to develop teacher training designed to produce creative teachers, a process not predicated so heavily on the imitation of existing models. And we must be very certain to develop a profession of teachers receptive to the products of the creative teacher's classroom. When we examine our abilities to cope with creativity unleashed, we may find we would prefer to encourage teachers to be innovative and to experiment without placing the onus of being creative upon ourselves.

But, if we are really determined to stimulate creative teaching, what are the things to which we can devote ourselves?

1. We can create opportunities for ourselves as <u>learning models</u>. Especially in the realm of deep culture teaching, of teaching for cross-cultural contrast, there is a need for the co-learner, the teacher who can learn <u>with</u> students. And this means telling the students that you are learning with them! And if you are to be a learning model, a co-learner, then of course the learning cannot be predetermined in the syllabus or the test--it will have to be a cooperative definition evolved along with the students involved.

2. We can utilize everything at our disposal to create room for ever-increasing numbers of students within our foreign-language offerings. This means that we shall have to devote ourselves to "audience," coming to grips with the fact that offerings will have to change to fit the students--not vice versa. We can emulate Carl Ziegler in his efforts to reach disadvantaged students through language in culture and Shirley Krogmeier in her efforts to use language as a means rather than an end. And in this process, we must learn to use everything--the philosophic thrust of the school, technology, community resources, student input--EVERYTHING.

3. We can turn our creative efforts toward articulation--but the articulation of high-school offerings with college offerings where ten percent of the students may need this service; we can turn our efforts toward articulating the language department offerings with the demands the schools at various levels are making of their teachers, for here the articulation expectation is one hundred percent. One hundred percent of our secondary-school teacher-trainees expect employment in the high schools and junior highs; one hundred percent of our junior-college trainees expect employment in junior colleges. One of the ironies of many of our college programs today is the fact that the "requirement" people take culture courses from which our teacher-trainees are barred, although everywhere they look in the professional literature they are being exhorted to teach culture.

If we are like Humpty Dumpty who used his meanings--any gimmick or variation on a technique can be called "creative teaching," but if we use our meanings, like Humpty Dumpty, then the creativity will be only in the eye of the beholder. One "creative" effort we can make is to distinguish between "teaching individuality" and "teaching creativity." When we use the word "creativity," let's be certain we are never describing just what the teacherdoes--let's judge creativity in the foreign-language classroom by what the teacher makes it possible for the student to do.

HOW TO INCREASE LATIN ENROLLMENTS

Waldo E. Sweet, University of Michigan

In the Classical Investigation of 1924, 93% of the teachers polled believed that the transfer of mental traits acquired in Latin to other fields should be one of the most important goals of a Latin course. At that time 57 psychologists were in substantial agreement that such transfer of learning could be accomplished. Since that time the theory of transfer has come under attack. For one thing, classicists did not produce proof of their claims in a form that was acceptable to psychologists. Second, some of the claims were manifestly absurd, like one teacher of Latin methods who asserted, "Latin study of the first and second years must be made primarily to function for better use of the simple principles of English grammar" (Classical Journal, vol. 46, p.113), by which he meant teaching students to use such hyper-correct forms as "It is I" and "The man whom I saw."

A new generation is rising, however, which has learned the techniques of educational psychology. The results of three studies (in Philadelphia, St. Louis, and Washington, D.C.) clearly indicate that these older claims were generally indeed justified. Not only does the study of foreign languages in general carry over to improved performance in reading English, but Latin in particular is superior to other foreign languages.

1) The vocabulary mesh fits better between English and Latin than between English and other foreign languages. This means that a knowledge of Latin does more to improve a student's English vocabulary than any other language. English words are built far more often on Latin roots than on French, German or Spanish words.

2) Latin differs in its structure more from English than do other commonly studied foreign languages. Only through an examination of the contrasts in surface structure between his own language and another can a student gain linguistic sophistication. However, in order to profit by this difference the teacher needs materials

which show the contrasts, such as the Structural Approach and similar texts, rather than a traditional text which purposely conceals these contrasts. This is not to deny the usefulness of other foreign languages. They are useful in one way, Latin in another. Any qualified student would benefit from both Latin and a modern foreign language.

3) The revolution in linguistics caused by the structuralists caused many English teachers to realize that the traditional grammar they taught was of little value, but few of these teachers learned the new discipline. The work of Chomsky in transformational grammar has further confused these teachers as to what they should do about grammar. As a result, most of them teach very little grammar. Furthermore, the emphasis in modern foreign languages has generally been on speaking and listening, and in the oral-aural activities many practitioners feel, mistakenly in our opinion, that talk about the language is either useless or harmful in learning to handle that language. Latin class is often the only place where the student learns any linguistics. Unfortunately, in the traditional texts, with their concept of universal grammar, such knowledge was acquired almost by accident. In a structural approach, grammatical concepts are taught.

The first step in increasing Latin enrollments is to publicize these facts, and the best carriers of glad tidings are enthusiastic students.

A recent survey in the Atlantic States showed that the enrollment in Latin classes taught by an innovative approach was increasing faster than those with the traditional method. We will now account for this success, using as an example of an innovative course the Artes Latinae program. This program differs from conventional texts in almost every conceivable way, but a few major points may be stressed.

1) Use of programmed material with individualized instruction. Material is learned with 95% accuracy.

2) Material is not "faked" as in traditional texts. From the beginning, students read both connected stories written by the author and "real Latin," that is, proverbs, mottoes, and short poems. The material is alive and often startlingly relevant.

3) A structural contrast of English and Latin makes the grammatical points crystal clear. Imaginative and varied drills then help the students to master the new structures.

4) While the traditional text relies upon only reading and perhaps writing, the Artes Latinae materials make heavy use not only of reading and writing but of visual and oral-aural work.

5) A major problem in traditional texts was density. The programmed text breaks the tasks down into many minute steps, practically guaranteeing success. Reinforcement of the programmed material is found in the readers, which alone are as large as some Latin texts.

6) The Artes Latinae program is success oriented. Virtually any student can learn Latin well enough to read such authors as Martial, Phaedrus, and Caesar. Although it will take hard work, the materials motivate most students to make this effort.

MINI-COURSES

Merriam Moore, Ridgefield (Connecticut) High School

Foreign language teachers have always known that many of the eternal as well as the contemporary humanistic issues come to a focus in the foreign language classroom, and that we synthesize and discuss with our students such divergent matters as geography, the American image abroad, conservation, existentialist philosophy, how to hold your knife and fork when in Germany, the virtues of the metric system, music, minorities and their role in society, the importance of avoiding thinking in stereotypes--you could add an infinite number of topics to this list. But if indeed we are discussing these issues--and I think that we should be--we often lack a curricular framework which provides our students with the needed vocabulary, with pertinent resource materials, and with opportunities for related independent study. No doubt you have moved your curriculum in one of several possible directions to up-date the content and procedures. Our choice at Ridgefield High School has been to develop quarterly mini-courses for our advanced--that is, Level IV and Level V--Spanish and German students, and to give them a certain amount of choice in the courses they wish to study.

Available for the students to choose from are two mini-courses in Spanish (an area studies course on Mexico and one on Hispanic Culture in America), and seven mini-courses in German: German for Travelers; The German-Speaking Lands and America; Introduction to Scientific German; The German-Speaking World--Its History and Culture; A Survey of German Literature; Recent German, Swiss, and Austrian Literature; and The History and Culture of Austria.

We presently have two sections of combined German IV-German V. At the beginning of the school year the classes select the four mini-courses they want to study during the year. A student who wants to do one of the mini-courses not chosen by the others is put onto independent study for that quarter. As it has worked out, all of the students wanted German for Travelers, which is taught the first quarter. During the other three quarters I usually have two mini-courses going at once to accommodate the students' preferences.

There would be many possible ways of structuring the classroom experiences under this arrangement. I have chosen to begin each mini-course as a full-class situation for the first three or four weeks. Then gradually each student chooses a special, related project to work on, and then the class as a whole meets only about twice a week, with the students working individually on the other days. During this more individualized period, we encourage use of the media center, conferences with the teacher and with community resource persons, specialized reading, oral reports to the class, and inter-departmental projects. All of the basic and supplementary textbooks we use provide for continued development of listening comprehension, speaking facility, grammar review, reading comprehension, and composition skills.

To give you an idea of the content, the materials, and the procedures used we might look briefly at the outline of The German-Speaking Lands and America. The themes to be covered include:

German influence on the American language.
American influence on the German language.

Patterns of German immigration to America.
The American presence in Germany, including the American military forces in Germany and the impact of American youth culture on the German-speaking countries, especially modes of dress and music.
Famous German, Austrian, and Swiss Americans.
The German image on American TV and in American literature.
America as viewed in German literature and periodicals.

Two basic textbooks provide readings and grammar exercises on such topics as Mark Twain's essay, "The Awful German Language," "What an American student should know about the German university system," a comparative study of the American and the German constitutions, etc. Suggested supplementary materials include: Current newspapers from the German-speaking countries; classroom quantities of the monthly periodical "Scala;" films; tapes of current German rock and other popular music; assorted German travel brochures describing America; literary works such as Kafka's Amerika, and works by Brecht, Karl May, and others which have an American setting.

Assuming that you consider this sort of course pattern to be legitimate and potentially productive, I might suggest some planning procedures which would avoid upsetting your principal and which would minimize the cost factor. This year select those of your cultural units which have been most successfully received by your students and which have resulted in their most creative work. Then research the textbooks, supplementary materials, and library resources on hand in your school, and plan perhaps a two-week unit on that theme. If it is successful and if it warrants fuller treatment, request permission to offer it for a full quarter the following year; if necessary request adoption of one new additional book. Investigate the many sources of free materials such as the consulates of the Federal Republic of Germany and The Spanish Heritage Association.

As possible mini-course topics for French and Spanish, one could suggest:

French Fashions
The French Film
The Impact of France and the French Language on World Culture
French Cuisine
The French in Africa

The Indian in Latin American Literature
Gauchismo
Hispanic Culture in the United States
Contemporary Latin American Society and the Family
The United States and Latin America: Cooperation and Conflict
Commercial Spanish

FOCUS ON BILINGUAL EDUCATION AND TESOL

A. Bruce Gaarder, U.S. Office of Education, Washington, D.C.

There are two worlds of bilingualism in this country. One is the academic world of elitist bilingualism created by teachers in schools and universities, indeed a very meritorious, noble, and easily defensible thing. It is an elitist world of academic bilingualism created by people's choice. There is another world also, which I call folk bilingualism which exists to the extent of approximately 20 million people who have a mother tongue other than English. Approximately 9 million are Spanish speaking.

This is a world of folk bilingualism. It is a seething, teeming, wonderfully warm, and human world. It is not the same as the other world; what we are talking about is a coming together of these two worlds, the academic elitist bilingualism and folk bilingualism. We are talking about a coming together with people who live and love and die in a language other than English in the homes, streets, shops, and everywhere. These two worlds in our nation have commonly ignored each other. The university and college and school people have tended to ignore the other world as though it did not exist. But the time has come when this is no longer possible.

The members of the Standing Committee on Bilingual Education have come to a decision about how they might define bilingual education. All agreed that it is the use of two languages as mediums of instruction for all or any significant part of the school curriculum except the languages themselves. It is the addition of another language as a medium of instruction to the language through which the school curriculum is being taught which constitutes bilingual education.

We know that the school spends all of its budget on the presentation of instruction through English, so one language is already there. By adding the other language as the medium through which arithmetic, social studies, etc. are taught the result is bilingual education.

We say, too, that unless bilingual education is also bicultural, i.e., that it includes instruction in and the use of the corresponding cultural patterns of the other language, it is a very weak thing. There must be heavy emphasis on the corresponding culture in order to get any kind of significant results.

One can see immediately that there is no particular relation between bilingual schooling and ESL, though there is very definitely a place for English in bilingual education identified in a more specialized and systematic way as English for speakers of other languages.

The real difference between foreign language and foreign medium teaching is that foreign medium means the language through which instruction is given. The foreign language teacher will usually take a person who knows nothing of a given language and initiate him or her into it and give the person certain competence in various skills, in that language. I once used the example of two windows looking out on the world. One was the green Spanish window, the other was the blue English window. We have, then, two different windows. They

are of a different tint, and they look out upon the same reality. A little Mexican American child is told, "You have two windows looking out at the world, the green and the blue window. Your blue English window has not been built yet, but you stand there and you look at the bare solid place of the wall where it is going to be built. We will work as hard as we can in the next few years and try to build that window. In the meantime, we don't want anyone looking out through the green Spanish window." Bilingual education says that it is all right to look through the green window; it is simply another way of learning the standard curriculum.

The following lists five points of relationship between foreign language teaching and foreign medium teaching:

1. Foreign language teachers, if they have a native command of the language and if they have studied, for example, arithmetic in that language or will make arrangements to study it through that language, could be teachers in bilingual education schools. This holds from kindergarten to the Ph.D., so that some foreign language teachers are already well equipped to be foreign language medium teachers.

2. To work with children, you have to have an authentic or virtually native command of the language. FLES is a rather weak reed because it makes its stand on the notion that you can exploit a child's natural ability to learn at a very early age, but it does not create the situation and does not give the amount of time necessary to make natural learning possible. Bilingual education could be for Anglo kids exclusively, although in the public mind it's thought of as being for children whose mother tongue is other than English. FLES could never be a substitute for bilingual schooling, which is a much more powerful way of learning a language.

3. At the high school level, for ordinary Anglo children, there could be bilingual courses, that is, Spanish, Chinese, French medium courses by adding a course, e.g., in history taught through a foreign language medium. Here is another point where foreign language teaching merges with bilingual education.

4. Foreign language teachers could move into the field of English as a second language. Insofar as methodology, philosophy, approach, and orientation are concerned, they have a big head start. Of course there are still some studies to be done, such as contrastive analysis of English and the other language on the phonetic, morphological, and syntactic levels.

5. The last, and perhaps the most important, is that of program managers. We need people very badly who are able and willing to organize and manage programs for bilingual schools. Foreign language people are ready with what it takes to do this.

INSTRUCTIONAL TECHNIQUES FOR THE UPPER-LEVEL HIGH SCHOOL FOREIGN LANGUAGE COURSE

Yetta Rosenblum, William Cullen Bryant High School

Before presenting some of the techniques of instruction for the upper-level high school foreign language course, I think it would be worthwhile to identify the students we deal with--their needs and their interests. Generally, the young person who continues his study of a foreign language beyond the three years necessary to allow him to take the Regents examination is either a gifted language student, one who is generally bright and does well in every high school subject, or one who comes from a home where a foreign language--not necessarily the one he is studying in school--is spoken. This is a student who feels at ease with any foreign tongue. These young people--high school seniors or juniors--are on the threshold of adulthood. They like to feel that we respect their opinions; they want to be consulted about their course of study; they like to discuss ideas; they are generally readers; they enjoy using new words; language gives them a great deal of pleasure if taught in an exciting way.

How do we deal with these needs? First of all, I like to have the student feel that he is selecting and drawing up his own course of study. At the beginning of the term I offer the class a choice of three out of five units or mini-courses: lyric poetry, contemporary theater, the modern novel, black poetry, or French opera. If the class has chosen the contemporary theater as one of the units, I offer a choice of playwrights--Sartre, Camus, Ionesco, Beckett, Anouihl. I tell the students a little about each author before they make their selection. If a French company is visiting New York, I suggest that the class read one of the plays the group is presenting. We also take advantage of what is being done on television. This term my class is reading Anouihl's Antigone which was shown on Channel 13 and which was their reading assignment.

The literary work that the class chooses serves as the core of a unit or as the point of departure for involvement in other areas--art, music, film, politics, news. I should like to describe two units which I found most successful and which the students received with great enthusiasm.

I. Jean-Paul Sartre: "Le Mur" and "L'Enfance d'un Chef"

These are two short stories in a collection which bears the title of the first. We read the first and the last stories in the collection. The first deals with three men in one of Franco's prisons at the end of the Spanish Civil War. Before the class read the story, the historical background was presented and discussed; the political and existentialist ideas were analyzed. All discussion was in French. If a student had difficulty in expressing himself in the foreign language, the teacher supplied the necessary vocabulary and insisted that the foreign language be used. Students generally develop fluency in a short time if they are not permitted to use English.

After the class had finished reading "Le Mur," a member of the Art Department was invited to speak to the class about Picasso's "Guernica" and about Picasso's painting in general. The lecture was illustrated with slides of Picasso's most important works; the class then went to see the "Guernica" at the Museum of Modern Art.

"Le Mur" was followed by the reading of "L'Enfance d'un Chef," the story of a young French fascist who reached young manhood just before World War II. As the story developed, classroom discussion involved Freudian psychology, education, sex, homosexuality, parent-child relationships--all topics that interest adolescents. Events leading to World War II were reviewed. The class saw Resnais' "Nuit et Brouillard" and went to see Ophul's "The Sorrow and the Pity." When the unit had been completed, students were asked to write an original poem, a story, a book review, a film critique, or any piece of work inspired by what had been studied and discussed in class. Several of these essays and poems appeared in The French-American Student.

II. Gounod: "Faust"

An entirely different kind of unit was built around Gounod's Faust; a member of the Music Department spoke about opera; the class then studied the libretto as they would a play. New vocabulary was learned, and ideas were discussed. The class listened to a recording of the entire opera, and a student and a teacher who sing opera were invited to sing to the class. Members of the dance class choreographed and danced the waltz from the opera. Some students went to see the opera. Much to my amazement, the class was so entranced by the sentimental story that the next work they selected was Cyrano de Bergerac.

How is this material actually handled in the classroom? In order to make discussion informal, to involve all students, and to make everyone more comfortable, students and teacher sit in a circle. This is possible only if there is movable furniture. Vocabulary sheets and guide questions are drawn up by the teacher for every chapter, act, or poem. Vocabulary sheets contain synonyms, antonyms, and key words that will help the student in classroom discussion and in writing. Pupils are encouraged to use the new vocabulary, to express themselves in as many ways as possible, and to speak in complete sentences. They are very pleased with themselves when they can do this. If the teacher expresses a delight with words, the students also develop a love of language. I often give students a list of words that delight me: bigarrure, epemere papillon. In a short time pupils find their own favorite words--both in the foreign language and in English.

During the early part of the term questions are very simple, although they often deal with abstract ideas expressed in the text. As the students develop facility in speaking and writing, the questions and answers become more difficult. They are asked to write résumés, criticism, and essays. Where it is suitable or feasible, the class may put out a newspaper or magazine.

In our school fourth- and fifth-year students meet in one class. The course of study is set for two years, and this has worked well. The student on the lower level has a model in the more advanced student and sees what he will be able to achieve in a year. He knows that he will be able to carry on a conversation in the foreign language on almost any topic and that he will be able to write a good paper in the foreign language.

In conclusion, we who teach foreign languages are quite fortunate--we have so much exciting material to choose from. If we create an exciting atmosphere and give our students a sense of achievement and adventure--and studying a foreign language is an adventure--we may consider ourselves successful.

SPEECH PERCEPTION AND AUDITORY COGNITION

Sanford Kemp, Glens Falls H.S.

In this research and experimental project on listening comprehension, I have explored the technical aspects of speech perception and auditory cognition. With this background information I then proceed to conduct an experiment to substantiate the following hypothesis:

That pre-cued vocabulary and segmentation in conversation French allow the individual to process more skillfully and more easily acoustical signals transmitted at native or near-native speed. (This is an instructional technique in the early stages of language training.)

Hypothetically, this processing should be more accurate than had no pre-cueing or segmentation taken place. Segmentation allows the teacher to speak at a more approximate native speed within the segment, since the pause between each segment allows for processing and "catch-up" time on the part of the individual receiver.

Another aspect of the stated hypothesis is the consideration of where to inject key pauses. How does one segment a sentence meaningfully without falling prey to absolute artificiality and make-believe language learning?

Pauses in this experiment were injected after subject phrases, verb phrases, prepositional phrases, and idiomatic expressions. One must also retain phrase modifiers as part of the phrase group. In essence, the utterance is broken down into its grammatical structures. This does not imply that the grammar-translation approach need be the teaching method. Audio-lingual methods lend themselves very well to this "segmentation" method. The students will learn these grammatical structures through repeated experience with them and then deductively will be able to formulate the rules for themselves as the need arises, with guidance from the instructor.

The following is an example of phrase segmentation:

Pierre et son amie/sont partis très vite/ parce qu'il se faisait tard.

An obvious problem that is worthy of comment at this point is the possibility of artificial or affected intonation in segmentation of sentences.

At this time I should like to discuss briefly the perception of acoustical signals. If we accept the premise that signals are not merely decoded, then they must be perceived and processed in a "structured" manner. Therefore, let us consider three basic perceptual constructions involved in the processing of acoustical stimuli. They are:

1. Sensing,
2. Identification (analysis by synthesis, structures, rules),
3. Rehearsal and recoding.

Upon receipt of a verbal message an individual "senses" what is being relayed acoustically; he gets a rapid impression of what is said. He roughly identifies

elements within the message, rudimentary chunking or segmentation of the message takes place, and he is dependent upon echoic memory which is very fleeting. Experience has proven that much of what we hear does not go on to the second stage of perception because it has been rejected as noise which did not correlate with our initial impression or construction. Because of this, these items pass from echoic memory and can have no further effect on our interpretation. For this reason subsequent related messages lose much meaning because we are not able to constantly readjust our thinking so that it coincides with what has been said, is being said, and what possibly will be said.

Since auditory input is a temporal phenomenon, there must be some memory bank which preserves the acoustical signal long enough for it to be at least rudimentarily processed. As long as this "echoic memory" lasts, the listener is capable of selecting portions of its content for special attention and recall.

In the third stage of speech perception we are concerned with rehearsal and recoding. In its basic form, rehearsal refers to the recirculating of auditory material through our cognitive system. Simultaneously, we are relating these acoustical stimuli to what follows and at times we readapt what we have already interpreted in light of what is being said. Without this process of rehearsal, auditory material in the memory would not be stored and would fade quickly.

In the recoding process the material that we originally rehearsed may not be the same "chunks" or stored auditory material which were presented, perceived, and originally stored. This argues for a process beyond echoic memory which is known as active verbal memory. In essence we are faced with a cognitive process--storing auditory material so that it is more easily retained relative to the subject who is recoding.

In order to establish a logical order in the development of the stated hypothesis concerning segmentation and key pauses, it is necessary to start with a discussion of phonemes. According to Webster a phoneme is "the smallest element of sound in a language which is recognized by a native speaker (or listener) as making a difference to meaning." (Some have said that phonemes are the basis for speech perception.) Whereas phonemes serve to distinguish between words of different meanings, they have no intrinsic meaning of their own.

The theory that speech is understood in terms of phonemes is erroneous when one considers that phonemes are connected into sequences and that the basic pattern underlying any grouping of phonemes is the syllable. If we accept the phoneme as the basic cognitive unit in the comprehension of speech, we fall into the same category of those who believe that reading is simply identifying letters.

It is my contention that larger, more meaningful segments than the phoneme are the key to auditory comprehension, even though phonemes render a difference in meaning to given verbal and written structures. It is not the phoneme itself that gives meaning, but the words and segments that are built on phonemes and "structured" into meaningful communication.

In an attempt to identify units of speech perception, Fodor and Bever (1965) and Garrett, Bever, and Fodor (1966) performed a demonstration. In this demonstra-

tion a brief click is superimposed on a tape-recorded sentence and an individual had to identify the exact point in the sentence where the click occurred. It was found that individuals taking part in this demonstration erred as much as several phonemes. According to Neisser, and justifiably so, "this suggests that they are processing, or constructing the sentence in rather large chunks that are difficult to interrupt." In other words, the phoneme is not the focal point of construction or processing of auditory input for meaning--the chunk or segment is.

In the experimental portion of this paper I have attempted to show that segmentation of auditory messages, and pauses after each segment, enable the individual to process these acoustical stimuli with more facility. It is my premise that speaking in meaningful segments at native speed will enhance the individual's progress in the language rather than "babying" him along word by word. Words out of context carry but one or two concrete meanings to a student. Used in context at a normal rate of speed, the nuances of words become more obvious, and processing of acoustical stimuli takes place rather than recall from memory of an isolated word.

To support the stated hypothesis on segmentation, two sets of tests have been constructed, only one of which will be reported here today. Both sets were tape-recorded for the sake of uniformity and administered to 74 students, all of whom were completing their third year of French. All students participating were either average or above average in intelligence. Such variables as differences in intelligence quotients, maturity, time of day test was taken, and individual motivation were not statistically considered.

Test set number one consisted of eight questions and paragraphs in which the answer to the question was contained within the paragraph, similar to the Regents Exam. Paragraphs one through five were segmented with pauses injected after each segment, and the vocabulary was pre-cued. Paragraphs six through eight were neither segmented with pauses nor pre-cued for vocabulary.

In the administration of this test each student received a sheet of questions and possible answers. Each question and paragraph were read, on tape, two times to the students. After the first reading students were allowed to select an answer from the possible answers on the answer sheet. Then the question and paragraph were read a second time. It is important to note here that the vocabulary in the possible answers was either the same or easier than the vocabulary in the paragraphs, since the purpose of the test was to test listening comprehension and not reading ability.

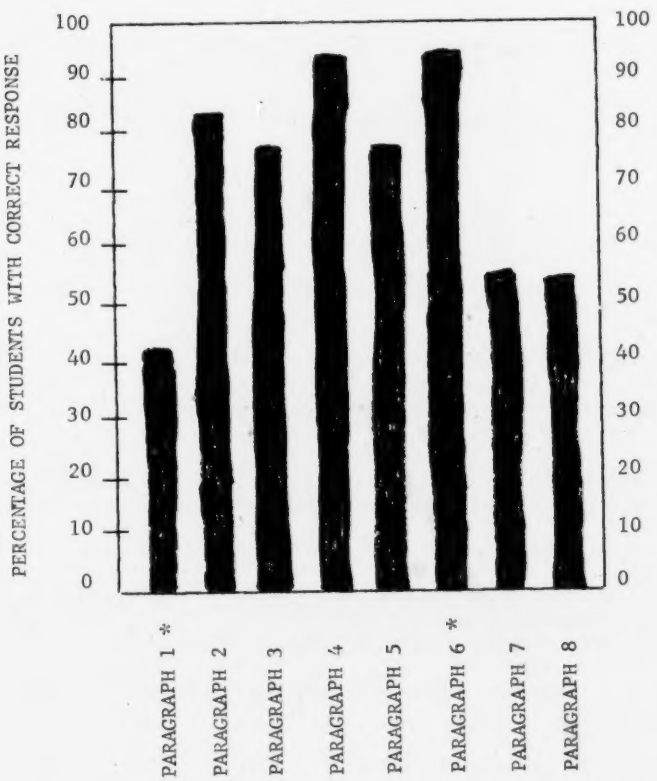
Test set number one lends credence to the stated hypothesis. One obvious drawback is that there were too few test items. Where segmentation, pauses and pre-cued vocabulary were used, the results were appreciably better than where these conditions were absent. It is obvious that the test items could have been chosen more carefully. However, I do not feel that my test is invalidated because of test items that could have been more appropriate. It is my opinion that segmentation, with segments spoken at as near native speed as I could approximate, pauses after segments, and pre-cued vocabulary were definitely the variables that enabled students to do thirty percent better in comprehending the paragraphs.

Later, on the Regents Exam, students did considerably better on the listening comprehension section than the year before.

In both test sets the results favor the hypothesis. One question lingered in my mind, the answer to which I now have, "What could I have done to render my findings more substantial and more precisely to the point?" Better tests and more of them.

TEST SET # 1 RESULTS

LISTENING COMPREHENSION



*Item has been deleted as being an unsatisfactory test item.

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CREATIVITY FOR THE LESS-ABLE STUDENT

Libertad Torres de Kozma, Hicksville High School

The Hicksville High School Foreign Language Department has always tried to live up to the District's motto, "To meet the needs of each child." As such, whenever possible, we have tried homogeneous ability grouping, even if only on an informal basis.

It was not until two years ago that Hicksville High School set up two special classes, to be called Special Spanish 2. These classes were composed of:

(a) students identified as having low ability and low potential for foreign language,
(b) students who had just squeaked by Spanish 1 with the lowest passing grade (70% in Hicksville), and
(c) students not ready to handle the second year.

This was to be a terminal course. It was not to follow the curriculum of the regular Spanish 2.

At the end of the year some twelve students chose to go on to third year and tackle the Regents examination. One student made 69%, two made in the 70's, the rest made in the 80's. There were no failures. We must have done something right!

I realize that the Regents is not sacrosanct. Whatever our feelings may be about the examination as a measure of learning, in this instance it does serve a purpose of comparing the achievement of these students with the achievement of their peers throughout the State.

Another instance of the ultimate success of this course--and probably a more meaningful one--occurred in Spain. Hicksville junior and senior high school foreign language students had the opportunity to take a "mini-trip" to Spain, Italy, France, or Bavaria--depending on the language studied--during Spring vacation.

Some of my "Special 2" students went on this trip. I saw and heard these same "slow learners" in Barcelona, in Valencia, in Granada communicating verbally with the natives, making friends, asking directions, shopping, and even bargaining over prices of souvenirs. Their Spanish was not Real Academia Spanish, but their communication was beautiful! This is what language learning is all about--communication. There is such a crying need for communication in the world--communication with words, with ideas, and NOT with bullets!

What did I do with my "Special Spanish 2?" Very broadly, I tried to create an atmosphere for success and played things very much by ear. I began with wholes and proceeded to the particular only as far as student readiness allowed. I tried to build on as many individual strengths as I was able to, thus providing each and every student an opportunity to shine. I stayed within frameworks relevant to the students--sports, nursing, music, automobiles, food, etc.

I tried to give them the rhythm and the music of spoken Spanish--in a sense, the aural configuration of the language--so that they began to understand the meaning of a story from the sound and the feeling evoked by that sound, without strict adherence to vocabulary.

I used the language lab, not for grammatical drills, but to read and repeat readings from the Spanish Review Grammar of Cioffari and Gonzalez. At first it was disastrous, but by the end of the year there was a marked improvement in the fluidity of their delivery and their capacity for comprehension.

For grammatical and word family studies we used the AMSCO Second Year Workbook. We also used Pittaro's Nuevos Cuentos Contados for reading for pleasure and various exercises in comprehension, including those which follow each story. We had a lot of fun with some of these stories. We used the bulletin boards for student work, for posters, for displaying student-made Christmas/Hannukah cards. We listened to records, saw slides, entertained foreign language students on occasion.

On a volunteer basis the students participated in extra curricular activities, such as our international banquet, our mini-trip-erama, our piñata party for the elementary school Spanish language students.

I don't know what else I did consciously to help my slow students achieve a measure of success. Perhaps a sincere respect even for the "least of these" helped nurture the unknown quantity that makes the whole greater than the sum of all its parts. Perhaps it was in the approach that these young people were really "normals in slow motion." Perhaps the students had been mislabeled in the first place. At this point I do not really know. At any rate, success was mighty sweet, both for the students and for me.

CREATIVITY FOR THE LESS-ABLE STUDENT

Stephen L. Levy, John Dewey High School

As I sat pondering the topic, I asked myself the following question: Who is responsible for the element of creativity in a class of less-able students?-- Is it the teacher, the student, the administration? The more I thought about it, the more clearly I realized that an effective education program is the result of the interaction of all three groups.

Education has always meant to me a cooperative venture of administrators, teachers, students, and parents. The teacher, because of his day-to-day direct contact with the student, is probably the most important element in the educational process because it is he who serves as a catalyst, introducing, and guiding the students in new experiences and maintaining their active participation in these experiences by constantly remaining aware of the interests and needs of the youngsters who comprise his classes. I have said that the teacher introduces and guides the student, because the actual process of learning is achieved by the pupil and not by the teacher. Yet, each of the groups that I mentioned--the administrators, the teachers, the students, and the parents--plays a vital role in the creative experience that is learning. Thus, to discuss the topic of creativity for the less-able student in foreign languages, we must look at the role that each of these groups plays and what the contribution of each one is.

The less-able student has been characterized as one who lacks motivation for foreign languages, who may be weak in other academic areas, who is not necessarily from a disadvantaged background, and who is a student who lacks retentive ability or a lengthy attention span. This is the type of student who faces the teacher in a class of less-able students. On the other hand, the teacher of such a class should possess the characteristics of patience, empathy, resourcefulness, sensitivity to the needs of his students, and creativity. It is the teacher, above all, who is the spearhead of creativity in the classroom. The teacher must be enthusiastic about his subject area, enjoy his work, and become contagious.

Let us create a hypothetical situation that deals with less-able students in foreign language and see how each part of the school community contributes some creativity to the program of this class.

The administration, sensitive to the needs of the students and the recommendations of the foreign language teachers, has created a special class that is made up of students who, because of their lack of success in other subjects areas, their poor performance on a test that is used for placement in the foreign language program, or because of the recommendation of a teacher or a guidance counselor, cannot cope with the standard course of study in foreign languages.

You have been selected as the teacher of this class because you have demonstrated that you are a sensitive, resourceful, patient, and creative teacher. You have agreed to teach this class, but you are at a loss as to where to begin. Because you are aware of the wide range of potential and ability of the students who will be in this class, you are having a difficult time deciding on which specific materials you will use. You are also unsure if you will follow the prescribed course of study for the comparable level class or just see how far you can get in the syllabus. you sincerely want to do the best possible job with these students and to maintain their interest in foreign languages because you know that the next step is that they will request, with the approval and blessing of their parents, that they be dropped from a foreign language class.

How do you begin with these students on the very first day that the class meets? Do you do with them the same things that you usually do with your other classes, such as remind them of values of studying a foreign language, or do you try to approach them from a different angle by telling them why they should study the language that you are about to teach in this class? The latter is a more positive approach and can be justified by the many activities that they will become involved in both in the classroom and outside the school community. You have to whet the students' appetite and make them feel that this class is an active one for them, almost as active as their health education class, where they will be able to express themselves in the foreign language according to their interests. You, the teacher, can make them realize how lucky they are to be in a Spanish class by relating to them one of your hair-raising experiences on your first or most recent trip to Mexico, where if you hadn't known some Spanish you would probably be dead by now. Share these experiences with your students throughout the course--a vicarious experience is better than no experience at all and we all like to laugh at someone else's mishaps.

You ask yourself how you can make this course relevant to these youngsters. If you do not know these students from previous contact, there are a variety of approaches that can be used. First, prepare a humorous questionnaire that will have the students expose their interests to you. Include on the questionnaire such questions as "My favorite comic strip character is...", "My favorite sport is...," "When I was small, my secret ambition was to be a ..." This information will give you an idea of the child's imagination and will open fallow fields that you can cultivate in terms of situations and emphasis in working out your goals for this course. Another good technique is to speak with other teachers about these students to learn of their special talents in music or art, their interests in home economics or nursing, or their vocational or professional aspirations. Now you will know who the artists and musicians in the class are, so that you can incorporate Spanish music into your course; who the aspiring thespians are that are willing to get up and dramatize something at the drop of a hat. The course for these students, to my mind, must be based on the special interests and needs of the students if it is to be a successful experience for all concerned.

It is also a good idea to ask if any of the students in the class have already visited a foreign country. If someone in the class has been to Mexico, Puerto Rico, or Spain, he is a valuable resource person when you speak about the culture of that particular country. These students can also share their adventures on this trip with their classmates, as well as any pictures or slides they may have taken.

Now that you have collected all this vital information from the members of the class, where do you go from there?

I have found that the best way to start such a program is through the culture of the country in which the language is spoken. Naturally, if you did your homework and checked to see if any student in the class has traveled, you will know exactly which country should be your point of departure. Tell the students about the country, about how extensive the language is throughout the world, draw immediately upon words in English that are already known by the students: fiesta, adios, rancho, hacienda, Los Angeles, etc. Then tell your students about some of the specifics of a language experience--how they learned their native language, how they don't think about language as they speak, how they learn new vocabulary words in living context, and how people are always telling you that you made a mistake when you said something. Make them feel comfortable and establish rapport.

The goals you set for the class should be based on the material that the students gave you on the initial questionnaire. They should be short range goals, and you should plan to achieve them in short spans of time. Don't drag out a topic; you will play it out and lose the students in the process. Rather, plan to develop the audio-lingual skills in meaningful situations that provide for interaction among the students. Then reinforce these skills with reading and, eventually, writing. Vary the approaches you use--don't fall into a tedious routine of how you present a new unit--supplement each topic or unit with as many audio-visual stimuli as you have at your disposal and tap the creative nature of your students by having them create new aids that you can use in specific units. Vary the classroom activity. Remember the short attention span of these students and let them move around during set times in the class. Take them on trips into the community where there are many traces of the foreign language they are studying. Don't be concerned with covering a prescribed course of study; although you should have worked out a tentative long-range plan for the course. Group the class according to interests as opposed to abilities--a contradiction of a cardinal rule of pedagogy. This will encourage peer teaching and will keep the student's interest alive and well because he likes the topic of the activity he is doing. Plan activities for him that will make him a stronger member of that group. The weaker student can be made to feel like a worthwhile and constructive member of the group by tapping his strengths even if he only has the ability to work the slide projector or the movie projector when his group uses that equipment.

This brings me to the concept of individualized instruction. In order to meet the individual needs of the students and to allow them to progress at their own pace, individualized instruction is an effective technique that can be incorporated into the program for the less-able students. LAPs, the backbone of an individualized program, can be created to develop and reinforce the reading and writing skills. These LAPs should be short and be limited to one activity to avoid the element of boredom and distraction with this type of student. An example of a LAP that could be created based on a dialogue that the students had mastered audio-lingually and in reading could be to have a student talented in art create a comic strip on a rexograph master. The student working on the LAP could be asked to write in the dialogue lines for the appropriate characters represented in the comic strip, or to supply the correct rejoinder for one of the characters in the comic strip in response to what the other character said. The dialogue has been brought to life in another dimension and the teacher has also incorporated the artistic creativity of another student into the language class.

Testing devices need not be the same in a class of less-able students as are traditionally used in classes of "able" students. If the students have been involved in a unit that they have dramatized, for example, a scene in a restaurant, this scene could be filmed and taped by the students. The students' rating would be made on their performance in this culminating activity. A student interested in photography or film-making could use his expertise and imagination in such an activity. By individualizing the program, students have a greater feeling of success because they are tested on the material when they feel that they are ready for the test.

Other activities that can grow out of the individual interests of students and bring student creativity into the classroom are a special language day in the school--with activities such as skits, demonstrations, a recital by a choral group, or a concert by a musically talented child who would play a selection by a composer of the foreign culture. Another class project might be to adopt a foster child in a nation where the language studied is spoken. This would spark the development of the writing skill.

Thus far I have mentioned how the teacher and the students can provide creativity. The administration has seen the need for the creation of such a class and has provided for it in the program. It has also given the teacher latitude in how he develops the course and meets the individual needs of the students. If there is modular scheduling in the school, the administration is also providing for greater flexibility in how the teacher uses the time when the class meets.

The parents are also involved in providing creativity for these students. They can be called upon to cooperate with the teacher's efforts once they have been made aware of the objectives of this "innovative" course. They can help with special projects that are planned and even serve as guest speakers in the class if they represent the culture of the language.

It is of prime importance that these students feel success and pride in themselves at every step. The encouragement that they receive from the teacher, their parents, and the administration is the key to a successful and viable program. Recognition of their contribution to the class through their creative ability, no matter what area it be in, is the food that nurtures their constant striving within the class.

Working with less-able students is not an easy job. Achieving success in such an endeavor is a still more difficult feat. Yet, it is probably the most gratifying and rewarding experience a teacher can have in his professional career if he approaches it with an open mind, a deep concern for these students and their interests, and a desire to flaunt his creative spirit. Even if all you really succeed in helping these children to master is an understanding and appreciation of the culture of the language and some basic phrases, you will have enriched their lives and made them more meaningful and aware members of a world community.

CREATIVITY FOR THE LESS-ABLE STUDENT

John Palisi, St. Raymond's High School, Bronx

A story is told about a drunk who bumped into a stop sign. Dazed and disoriented, he stepped back and then advanced in the same direction. Once more he hit the sign. He retreated a few steps, waited awhile and then marched forward. Colliding with the post again, he embraced it in defeat and said: "There is no use. I am fenced in. I am stopped in every direction." An underachiever is in a similar position: to him every obstacle is a STOP sign that cannot be sidestepped--only embraced and leaned on for support.

Language learning, especially for the slow learner, has always implied a certain degree of sophistication, an achievement of a learning process not readily adaptable to his or her everyday use. Soon many turn the immediate joy at communicating with family, friends, or neighbors into a chore, a task, an enlarging pit from which they cannot extricate themselves. Basic to their language learning is the "Why?" What meaning does a foreign language hold for their present or future?

I personally feel that the occupational opportunities associated with language learning be played down. The future for slow learners is this afternoon, tomorrow, and next week as well as their adulthood. Basically their needs are immediate and their retention short-lived. Often a slow learner is a sideline personality waiting to be told or cajoled, led or spoon fed. They are not "unconscious," they are "self conscious," immature, insecure, hostile, or shy, etc.

We must emphasize the social nature of language and stress the fact that communication and understanding of another culture, another milieu, another person, another friend is most important. Our goal should be social interaction and interraction.

They can be taught; the question is "How?" Teaching the slow learner should be a sensory experience, a tempting experience for the student, and a common-sense experience for the teacher. Above all, the class environment should not be as foreign as the language; rather it should be personal, relaxed, low keyed, conducive to learning, and student centered. Further, a teacher must have a plan, a philosophy, a goal, a realistic approach to what he or she is doing, and a desire to impart knowledge even though it may have a different degree of relevancy from the average or accelerated course of studies. Basically, the teacher of slow learners must be cognizant of several points:

(1) The course must accommodate and respond to needs.
(2) Language is communication; it is also understanding, feeling, and associating.
(3) Careful choice of the proper textbook and accompanying materials is needed.
(4) The cultural offering must be pertinent and mearningful for the development and growth of a student who is at least somewhat naive of his own culture.
(5) Remedial and re-introductory aspects of learning must be stressed.

Finally, we are aware and acknowledge that language is but a part of culture. I feel that too many of us are trying to "acculturate" youngsters into a culture that is perhaps at their present mentality or maturity in "conflict" with their own. Many slow learners have absorbed but a fraction of their own country, their own government, their own city, their own music, their own art, and sadly, their own being. Perhaps it would be better for us to enculturate or initiate a slow learner into the knowledge that within this unique country there are many Hispanic, Germanic, Slavic, Italian, French, etc. influences that are with us everyday. This is a primary reason for furthering a learning process.

How is one creative? It is comparatively simple to be creative; to be successful with your creative efforts is another matter. What works well one year may not be applicable the next. I have found that I am successful when I am tolerant and creativity takes second place to tolerance.

Examples of creativity:

(1) I use projectuals which I have made and commercial transparencies.
(2) Our book is taught in pasos and I have formed a newspaper "Paso a Paso" that is thematic in approach and which makes use of student opinion as the primary theme offered in the paper.
(3) Formation of LAPS over a period of time and on a part-time basis.
(4) I authored a workbook to supplement our textbook.
(5) Slide presentations on points covered within a given chapter.

In conclusion I acknowledge a quote from Dr. Haim Ginott, a child psychologist. "A fire broke out in a cramped attic. The firemen who rushed to the rescue found a man heavily asleep. They tried to carry him down the stairs, but could not, and they despaired of saving him. Then the chief arrived and said: 'Wake him up and he'll save himself.' " The moral of the story is clear. Children bored and asleep will not be affected by a well-intentioned rescuer. They need to be awakened to their potential and they will save themselves.

CREATIVE CURRICULUM OFFERINGS IN HIGHER EDUCATION

Barbara Elling, State University of New York at Stony Brook

To the professor teaching graduate courses nothing is more revealing and disturbing than a visit to an elementary school class.[1] Compare the tremendous burst of creativity, the inquisitiveness, and the joy of the first grader with the products of fifteen or more years of education--our graduate students. They come to class regularly, but without joy; they search for materials in the library, but are no longer inquisitive; they study hard and write much, but are no longer creative.

Where has the educational system failed students? The distressingly negative answer to this question has forced educators to take a close, hard look at our educational system and to attempt the formulation of a changed philosophy of education. In elementary and secondary schools this has resulted in a great deal of experimentation and innovation. The elimination of walls or doors in the buildings themselves is symbolic of the changes in the curricula.

These changes occur under different names and vary from school to school, e.g., "individualized instruction," "the open-ended classroom," and "adaptive education." It is, as one teacher put it, "a whole new ballgame." The game is not only new; it is exciting, and it is difficult. Most of us are still trying to learn the rules.

Undergraduate college programs have also changed. Professional journals publish numerous articles about a vast variety of undergraduate course offerings, the increasing flexibility of programs, and the adaptation to students' needs and interests. Alarm over decreasing enrollments is frequently the direct cause of these long overdue changes.

While there is alarm over the small number of students taking foreign language on the secondary school level and in undergraduate programs, the opposite seems to be true of graduate programs, particularly those leading to the Ph.D. During the past three years the imbalance of supply and demand on the market[2] has led to a freeze in graduate programs at some universities and to serious efforts to limit the number of entering Ph.D. students at the major schools. Both of these policies have a somewhat destructive effect. The most obvious and constructive solution is to make graduate programs more interesting, more creative, perhaps even more demanding, not necessarily in terms of work load but in terms of individual initiative and student "out-put," which could be demonstrated over a longer period of time than is now required at most universities. This would attract only the most dedicated students, and as a result the number of Ph.Ds would regulate itself.

In comparing the graduate school catalogues of some twenty universities, offerings vary little from those of twenty, thirty years ago. A quote from the October 1970 issue of PMLA sums up the type of literary scholarship which many graduate departments advocate:

"What is irrelevant is a literary scholarship that artificially isolates its subject from the world and refuses to study its connection with the life around it; or in the case of a work of the past, a scholarship that ignores the conditions of life which produced it and to which it addressed itself; a

scholarship that fails to relate to the milieu from which it is perceived and into which it is being absorbed by the very act of dealing with it."[3] Not only are the course offerings in literature in many cases restrictive in nature and scope, but the training of graduate assistants is often neglected. Yet seventy percent of the students receiving their Ph.D. in foreign languages become college instructors.

They will be directly involved in language teaching, methodology courses for future secondary school teachers, student teacher and graduate assistant supervision, and culture and civilization courses. While they may be well prepared to teach a literature course, they are frequently unprepared to teach the courses just listed. Ironically those are the courses they are asked to teach first. Their incompetence in those areas may affect, in a vicious cycle, the quality of entire language programs, indeed the enrollments in secondary school and on the university level.

The problems of graduate programs stated above have been recognized, and one result has been a new degree program, the Doctor of Arts. While D.A. programs include exactly the elements lacking in Ph.D. programs, namely the emphasis on pedagogical and cultural elements, and while both students and faculty have been enthusiastic about such programs, a recent survey shows that few department chairmen, including those of junior college departments, want to hire candidates with a D.A. degree. This will not encourage the establishment of more D.A. programs. Therefore, it is upon us to rethink the nature, purpose, and direction of graduate training and the traditional Ph.D. program.

Two terms used by psychologists in describing thinking processes might be helpful both in the assessment of present graduate programs and the establishment of future objectives. The distinction is made between "closed-system thinking" or "convergent thinking" and "adventurous thinking" or "divergent thinking." "In divergent-thinking operations we think in different directions sometimes searching, sometimes seeking variety. In convergent thinking the information leads to one right answer or to a recognized best or conventional answer."[4] It seems to me that the emphasis on convergent thinking is too great in most graduate programs. Divergent thinking, which is equated by psychologists with the "creative mind," is de-emphasized, in fact, frequently discouraged. In order to devise more creative curricula on the graduate level three factors play a major role:

1. We must provide courses that encourage adventurous thinking.
2. We must encourage divergent thinking with our own methods of teaching.
3. We must train graduate assistants and future college instructors in a manner which emphasizes divergent thinking.

The addition of new courses presents major problems. Faculty may not be qualified or willing to teach these courses; the administration might not approve the courses; students may fear that these courses do not prepare them for the comprehensives. But faculty and students who are willing to put in additional work will find a great deal of excitement in courses such as "Area Studies"[5] using, where possible, guest lecturers, "Great Problems of Western Civilization in French (German, Spanish, etc.) Literature," and "The Individual and Society." Interdepartmental courses can and should be devised.[6] A course like "History versus Literature" can show the opposition of the artist to trends of national, social, and economic development. Throughout the 19th

and 20th century conflicts between materialism and idealism, Bürgerlichkeit and decadence, individualism and communal spirit can be shown in great works of literature.

One addition to the curriculum popular in Europe for quite some time has been particularly interesting and stimulating to the students. The title, in German, Literatursoziologie, ("The Sociology of Literature") is unfortunately rather vague and misleading. A brief description might show how such a course can combine the study of literature with history, culture and civilization, sociology, and "pertinent" current information. The course should be designed for two semesters. The objectives of the course are twofold: The first is the study of the position of the author in society beginning around 1100--the reader/public in general and his effect on the author and his work, e.g., the emergence of the bourgeoisie and the increase of the number of women among the reading public; the history of the book, leading up to today's book production and marketing, libraries, book clubs, and literary societies. Trends in the taste of the reading public of the specific foreign country under study are of particular importance to those who stress "small c" culture concepts in their courses. There is a wide variety of topics students can choose from either for term papers or individual and team projects. My own students found the emphasis on these sociological aspects the more interesting part of the course.

A second, related objective is the study of specific works as they reflect society, both in regard to subject matter and to the problems of language which are given expression by the author in various forms. The idea of literature as a reflection of reality is by no means new, in fact it is the basis for Marxist criticism, and has long been popular with literary critics. While the professor should select some representative works which demonstrate that literature reflects society, students should be assigned to search for such works on their own and use them for class discussion or semester projects. Where writing, on the other side of the coin, influences society, as is the case with newspapers, interesting material can be gathered by students. Results from this type of research reveal a great deal about current problems and cultural trends of a country.

A course of this nature need not be contrary to laws of meticulous scholarship. In fact, the research for this type of course is extremely difficult and demanding, both for instructor and student; however, the research recreated in my students part of that excitement, that joy, that inquisitiveness that they often fail to show in the so-called "traditional" literature course. Its greatest merit is that it prepares the graduate student better to teach undergraduate courses in such areas as culture and civilization, composition, conversation, and possibly survey courses--while at the same time increasing his knowledge of literature and his ability to analyze.

The suggestions of students might be taken into consideration in the choice of readings. From the beginning, the attempt should be made to create the atmosphere of a student-centered rather than a teacher-centered classroom. Individual interviews with students help the student and the instructor create better "working conditions." Students often have talents and educational backgrounds which we do not tap. They should be given the opportunity to utilize their knowledge of other fields as much as possible. Team work has been tried successfully at several universities. The results of the team work might be published after the name and the influence of the professor have opened the doors for the

students. This is done in the sciences, but rarely in foreign language. Most importantly, students must realize that the instructor is no longer the source of information, but rather he is a guide to many sources of information--which is one of the guiding principles of individualized instruction. Our teaching methods directly affect the methods which our students will use eventually in their classes. They in turn will be imitated by those who will teach in high school.

To involve the students more, the graduate student association, where it exists, could arrange student symposia: several students (volunteers) of a graduate course (and each graduate course would assume the responsibility for one assignment) prepare, with or without their instructor, an analysis of a poem, a short play, or prose text read for the course. They present their findings at a meeting of all graduate students, who have been given the material in advance. An informal discussion by all students would follow.

The lack of preparation of graduate assistants for their teaching assignments is well know and criticized by many, students and faculty alike.[7] Efforts are being made to remedy the situation. "Methods of College Teaching" and "Curriculum Development" should be required for graduate assistants. Supervision while they actually teach must be frequent, followed by a personal interview or group discussion. The lessons might be video taped and then discussed. Visitation among graduate assistants should be encouraged.[8] The high school teachers who are part-time graduate students in the department might be asked to share some of their teaching experience with the graduate assistants. Not only would the latter benefit--I firmly believe that high school teachers are, on the whole, much better teachers than college teachers--but it would make the former feel more confident, since the part-time graduate student who teaches in high school often feels alienated and, at least in the field of literary analysis, less competent.

That whole "new ball game" which is being played on the elementary, secondary, and undergraduate levels of our educational system cannot but affect us in some way--let us be prepared by becoming more flexible and more responsive now!

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[1] During 1971-72 two faculty members of the German Department at SUNY, Stony Brook, taught a German FLES program for third graders.

[2] The outlook is by no means improving. See an article on "Placement of Ph.D.'s: A Long-range Forecast," Bulletin of the Association of Departments of Foreign Languages, 2 (March 1971), 42.

[3] Egon Schwarz, "Hermann Hesse, The American Youth Movement, and Problems of Literary Evaluation," PMLA 85 (1970), 987.

[4] J.P. Guilford, "The Faces of Intellect," American Psychologist, 14 (1959), 469-79. For a very informative study see also: Hugh Lytton, Creativity and Education (New York: Schocken, 1972).

[5] A popular course at the German Department at New York University.

[6]At SUNY, Stony Brook, the English and German departments teach a Ph.D. seminar together. In yet another attempt to break the departmental barriers, seven members of the Germanic and Slavic Department participate in a team teaching experiment for the Comparative Literature Department.

[7]There are some interesting remarks on this and other problems of universities today in Ann W. Connor and Gerald Kohs, Microcosm: College and the World (New York: Harcourt Brace Jovanovich, 1972).

[8]In one instance two graduates taught their fellow students. Frank Banta, "Graduate to Graduate: Practice Teaching for Advanced Instruction," Unterrichtspraxis, 2 i(1969), 44-47.

THE PLIGHT OF AP COURSES: A PARTIAL SOLUTION

Patricia Avila, Farmingdale High School

The concept of an APP (Advanced Placement Program) may appear to many as an incongruity in these days of decreasing enrollments in foreign languages. When all of us are trying to meet the challenge of student apathy, parent discontent, administrative cutbacks, and diminishing college requirements and when methodology is geared to verbal proficiency and emphasis on the spoken language as the cure-all for language learning, it may be difficult to justify the goals of an APP. Why place so much emphasis on teaching literature when there is wide support among methods specialists and language teachers toward directing efforts and energies into the development of language skills?

When this same question was asked in the early sixties, we were told to consider a neglected part of our student population--the gifted audio-lingual student who would find himself stranded at Level IV with high proficiency in the language but with no challenge beyond that. Having completed the pattern-drill stage with flying colors, the teacher was faced with the problem of how this student was to bridge the gap between the mastery of the four skills attained during his high school years and the more advanced work he was to find at the college level. The APP then proposed that the more gifted language student would profit from a well planned program of selected literary readings. The APP also suggested that such a course would enrich the audio-lingual vocabulary that had been confined to the practical and minimum necessary for basic communication and that interpretation and appreciation of literature would, as a result, be invaluable in later language and literature courses on the colleg level. So the APP syllabus emphasized that only students with basic knowledge and understanding of language should participate in the program.

Here then was a program expressly designed to offer the gifted language student an opportunity to pursue a course of study in high school that would be a college-level course. Colleges would be assured that the successful student was prepared to take advanced college-level courses that had been available only to those who had completed five or six semester hours of college-level language courses. The abyss was finally spanned between high school and college. Yet, today, many years later, this program also finds itself beset by what we all face in foreign language teaching--fewer and fewer students, along with an increasing trend toward non-acceptance by colleges of APP language credits.

Many high schools are circumventing the problems facing APP by moving toward a fifth-level course that is language oriented rather than literature oriented. Teachers and administrators are developing a program in which the APP test is optional, i.e., only for those students who request it. The trend is to open the fifth-level course to another kind of student: the one of good to average ability, not always the college-bound future language major, a new breed of student who has undergone individualized instruction, modular flexible scheduling, and contract learning, a student who most often functions better in a student-oriented rather than a teacher-oriented classroom. In the light of these developments, therefore, our primary objective should be the institution of general fifth-level programs that can accommodate both the APP and non-APP student.

For the benefit of those who have not yet taught APP, it would be worthwhile to give a brief run-down of its format and content as outlined in the 1972-1973 syllabus for Spanish. Regarding elegibility the booklet states that the student should have a basic knowledge of the language and culture of the Spanish-speaking peoples. He should have attained a degree of proficiency in listening comprehension, speaking, reading, and writing. As far as course content is concerned, the student is expected to have completed the work required in a one-year college course, i.e., the equivalent of the introduction to literature of Spain and Spanish American. It is further explained that the function of such a course is to prepare the student: (1) to understand a lecture in Spanish and to participate actively in a discussion on a literary topic, (2) to read in-depth modern Hispanic literature, and (3) to analyze form and content critically.

The examination tests these areas: comprehension of texts in prose and verse, skill in writing expository and critical prose, and literary interpretation and analysis. The approximate format of the examination includes: (1) listening comprehension in which the student is expected to listen to and take notes on a tape-recorded lecture in Spanish. He will be asked to answer a number of multiple-choice questions based on the content of the lecture; (2) reading comprehension designed to measure student ability in understanding modern works both in the areas of poetry and prose at an advanced level of lexical, syntactic, and stylistic difficulty. The student will be asked to read three or more passages and answer twenty multiple-choice questions based on the passage; (3) poetry analysis of the form and content of one or more poems. These questions may be answered in English or Spanish; (4) essays on authors from required list A and on assigned topics dealing with authors on supplementary list B. With slight variations, this format also applies to APP syllabi in other modern languages.

Flexibility and diversity is the key to the successful implementation of a course which would permit us to prepare students for the APP and accommodate those of lesser ability and other interests. The teacher must be prepared to move away from the strict adherence to the APP syllabus and develop a balance between language and literature in order to maintain enough interest for both APP and non-APP students, and to consider individual student interest and ability levels. This can be done successfully while maintaining a modified and equally effective APP.

Literature can still be the mainstay of the program but certain adjustments can be made in the number of reading selections--with the highly-able and highly-motivated students covering from a minimum of eight to a maximum of 37 authors taken from List A (required authors) and List B (assigned authors) in the APP syllabus. Mediocre-level and low-level ability students would select fewer works to be read after taking into consideration difficulty of work and student ability. The nature of selections would also have to be based on student interest in period, content, genre, authors, and geographical area. The nature of the selection having been

established, each APP student will be required to read the original work. The non-APP student--in accordance with level of ability and interest--might read an abridged or picture-comic version, listen to a recorded reading, see a film version, or possibly read a English translation. Constant differentiation must be made with respect to what the individual student will be required to do with the material covered.

A written report would be required of an APP student in the target language; the others would prepare an oral summary in the language, a short review in English, or a visual presentation, e.g., a bulletin board display or a skit. The amount of time allotted to complete the assignment would also vary. Because the APP student has more material to cover and he must work faster while others are permitted to work at their own pace, a contract-type set-up can work well here. The quality of work expected must take into consideration differentiation of students. Since the APP student's grade will be determined by the outcome on the APP test, there is no reason why this course cannot be set up on the basis of pass/fail. This feature would attract more students who would feel free to learn without peer pressure. For many seniors who feel they have worked hard enough in the past, this would be a fair reward.

It would now be possible to open this course to all language students who have completed Level IV courses and expect all to derive some enjoyment from it. Only in this way can we hope, not only to maintain advanced-level courses in foreign language but, hopefully, to expand them.

The teacher will have to spend time familiarizing himself with student ability and interest early in the year. The teacher can then assign students to work-study groups in which the members would have a variety of abilities and interests in such a way that they would complement each other, work well together, and contribute accordingly.

If modular-flexible scheduling were to be used, the amount of time in a student's schedule devoted to this course would reflect his individual perferences--cutting down on boredom for those less motivated. Time can be spent on material which is not strictly APP--TV, radio, newspapers, magazines, and films, especially with those students whose tastes are not literary oriented.

It must be understood here that homogeneous grouping is not being advocated--rather a heterogeneous one with individual groups working together without the pressure of competing. This would mean that there would be inter-group exposure, since there would be times when it would be preferable to pair together groups of different ability levels for the purpose of reinforcement.

What has been stated here is only a schematic look at what can possibly be done to increase enrollment and effectiveness in a course that over the years has seemed to lose impetus steadily. In most schools the APP course in foreign languages has either been phased out or is facing very serious enrollment problems.

It is for the purpose of keeping a good thing alive that this approach is being recommended. Of course, this is only one way of attacking the problem. Independent or individualized learning--along with many other suggestions made over the last twenty years--must be taken into serious consideration if the foreign language APP or, perhaps more importantly, any advanced-level course in foreign languages is to survive in this period of educational confusion, economic stress, and apparent negative outlook toward foreign language learning from within and from without the teaching profession.

If we do not move in the direction of student interest and relevancy, we are going to lose our advanced-level foreign language courses because of lack of enrollment and because Boards of Education will use this opening for further cuts in foreign language offerings.

SOME GUIDELINES FOR THE DEVELOPMENT OF A FOREIGN LANGUAGES TEST PLAN MATRIX WITH SPECIAL REFERENCE TO TESTING READING COMPREHENSION

Johann F. Struth, Harcourt Brace Jovanovich, Inc.

Evaluation of pupil achievement is one of the most important responsibilities of a teacher. It is necessary, therefore, that tests are not only well planned or thought out, but that these tests are also well made. One should remember that good tests do more than just evaluate student achievement; they also serve to motivate and to direct learning activities. For these reasons it is advisable, as well as recommended in most test and measurement courses, that a definite plan be developed before one attempts to write the test items for an examination. The development of such a test plan requires both an analysis of the desired outcomes to be achieved as well as an analysis of the significant segments of content through which the various objectives can be realized.

The first, as well as the most important step in planning a good test, is to define the objectives of instruction. Most books dealing with instructional objectives today are adaptations and modifications of Benjamin Bloom's Taxonomy of Educational Objectives, specially adapted to specific curricular areas, including the area of foreign languages. Since these books are available today, it should not be too difficult to write objectives that are specific and that represent the intended outcomes of instruction. In addition, these objectives should be stated in terms of observable behavior rather than in terms of broad generalizations or one's own teaching purposes.

The second step in planning a test is to specify the content to be covered. Obviously, the content is very important since it is the vehicle through which the various objectives are to be achieved. When one compares the task of specifying the content to be covered on a test with the task of defining specific objectives of instructional outcomes, one will find that this second step is much easier to accomplish. Generally speaking, one can quickly prepare an outline of test content by basing it on the appropriate sections in the textbook or the curriculum guide or syllabus that needs to be covered.

The content and the statement of objectives represent the two dimensions into which the test plan should be fit. It is necessary to put these two dimensions together into some sort of matrix in order to see which objectives especially relate to which segments of content and, thus, provide a complete framework for the development of the test.

In a list of objectives only those that call for cognitive processes can be appraised by a paper-and-pencil test. These are the objectives that specify such processes as recalling, recognizing, identifying, defining, applying, analyzing, synthesizing, generalizing, predicting, or evaluating. Other objectives, such as those that involve affective behaviors, e.g., interests and attitudes, cannot be assessed with pencil-and-paper tests.

I don't think I need to emphasize that the preparation of a two-dimensional outline or test blueprint is an exacting and time consuming task. There is no question, however, that when one attempts this analysis one will go far toward clarifying the objectives of a particular teaching or textbook unit and toward guiding one not only on the preparation of a sound test but also in the teaching of the unit itself.

Finally, to complete the test plan so that it will be an adequate guide for constructing a test that will truly represent one's teaching emphasis, one must also arrive at some answer to each of the following questions before one begins to write test items.

1. What relative emphasis should each of the content areas and each of the objectives receive on the test?
2. What type or types of items would be most appropriate to use on the test?
3. How long should the test be? How many questions or items should the total test have? How many items should be written for each cell of the blueprint?
4. What should the difficulty of the items be to achieve adequately the purpose of the test?

A general rule regarding an answer to the four questions just posed would be as follows:

1. The proportion of test questions on each content area should correspond to the proportionate emphasis given to that topic in class.

2. The different types of items that can be used on a teacher-made test can be placed in two major categories: (1) the type in which students supply their own answer, and (2) the type in which students select their answer from the choices supplied. Category 1 would thus include essay questions, short-answer questions requiring one or two sentences, and completion items requiring only a word or phrase. The alternate-response item such as the true-false statement, the multiple-choice item, and the matching item would normally be in category 2.

3. In determining the total number of items for the test, one must decide which questions one wishes to use since they decide how many can be utilized on the test. Assuming that one decided to use short-answer or objective test items, one must consider that the number of items should be large enough to provide an adequate sample of student behavior across content areas and across process objectives. In other words, the larger the content area and process objectives to be measured, the longer the test needs to be. On the other hand, a weekly quiz can be a short test--since both the content and the objectives to be tested are rather limited. The other consideration is the matter of time which is available to the student. It is suggested that there should be enough time so that at least 80% of students can attempt to answer every item. We call such a test a power test. Having considered these factors one now determines the number of items in each cell of the blueprint by multiplying the total number of items in a content area by the percentage assigned to the objective in each row.

4. The difficulty level of the test should be such so as to show a spread or range in the correct answers achieved by the students in class. That is, easy and difficult items should balance each other in numbers, say 15% each, and the remainder should be composed of items of average difficulty level.

Up to this point, my presentation might be classified as a general design for test construction. What follows are some guidelines with regard to the testing of reading.

For our purposes we will define reading as the ability of the student to perceive and understand what is written or printed. Reading aloud will not be considered, since this ability really aims to develop speaking rather than reading skill. Reading requires a familiarity on the part of the reader with two fundamental building blocks of the second language under study: structure and vocabulary. Regardless of how he has acquired these two, the broader the student's knowledge of structure and the greater his vocabulary, the more difficult textual materials he can approach.

Of the two building blocks, structure is the more important because, unless he understands the relationships between the words, that is, unless he is certain of structure, he will be unable to read the text accurately and to understand what he is reading, whereas he can usually find the meaning of new words in a dictionary. For this reason, two general types of test items are necessary to evaluate students' reading potential--vocabulary items and structural, i.e., syntactical and morphological items.

Teachers must bear in mind that two additional features influence reading--visual perception and speed. It should be remembered that not all students attain equal proficiency in reading comprehension in a second language, just as they don't in their native language.

For the purpose of developing end-of-chapter tests, mid-year exams, and final examinations, it is probably best to consider the construction of passage items. Both Valette and Rivers warn about poorly constructed passage items, since some may turn out to be not genuine reading comprehension items in that they permit the student to answer a question without having read the text. A multiple-choice-test item is best suited for measuring reading comprehension. With such test items the student clearly demonstrates his ability not only to comprehend the reading passage but also the fine distinctions between the choices offered to him. These choices must be so constructed that they contain elements from the reading passage arranged in such a way that each provides a plausible answer for students who have misinterpreted the text in different ways.

Passage items are usually of three types. Those that test word knowledge, those that test the ability to read correctly for literal meaning, and those that test a student's ability to infer ideas communicated in a passage. Good examples of these types of items are available in several standardized tests, the New York Regents Examinations, and in some of the books I have listed. I don't advocate copying from them, particularly since they have copyright protection, but I suggest studying such items carefully and using them as models for constructing one's own. After all, one tests what one has taught, based upon the reading materials with which students are familiar, namely their textbook reading passages or some supplementary readers.

Obviously, since these items are very time consuming to prepare, some teachers may prefer to develop reading tests with questions to be answered in writing. Such tests are often more efficient because they can be prepared in less time. However, since both reading and writing skills are involved, two grades could be assigned: one for comprehension, i.e., correct content, and one for written expression, i.e., correct form. An unfamiliar passage, depending on its content, lends itself to a variety of item types, such as the following:

1. Definition of underlined words or expressions.
2. Evaluation of aptness of certain words or expressions: Why did the author use this word in the text rather than----?
3. Brief résumé of the passage.
4. What is the attitude of the author toward his subject? How is that attitude expressed?

The range of questions will naturally be limited to one's own objectives and the level of the class. In particular it would be feasible to expect that beginning foreign language students write only short summaries or answer questions that may require nothing more than a restatement of the passage. The types of questions to be asked of more advanced students would be determined by their vocabulary knowledge and their background. For informal classroom use, reading comprehension passages can be combined with oral responses. After a stated length of time students will be asked to give an oral résumé or an oral answer to a specific question.

Other test items to measure reading comprehension would be true-false items and completion items. In such situations students would be asked to read a series of statements and mark them true (T) or false (F), or they choose one of several words or phrases which completes the statement. Essentially, these types of multiple choice items allow one to measure the reading skill of students with words and structural patterns which they already know, however in a new setting. They, thus, combine familiar material in new ways, making these tests items original.

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CULTURE, CREATIVITY, AND FOREIGN LANGUAGE MAGAZINES

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Take one representative FL magazine, add a creative teacher, enthusiastic students, a dash of planning, and you can produce your own up-to-date culture units together.

Hopefully, it is no longer only the "fortunate" teacher or the well-endowed school district that has a resource area--even if it is a shelf in the back of a classroom--where students can browse through comic books, catalogues, puzzles,

games, touch and examine realia connected with FL, listen to tapes and records, and leaf through FL newspapers and magazines. Based on the premise that students must work with the language and culture from the first day, the role of FL newspapers and magazines becomes especially important. First and foremost perhaps, these are our major resources; they tell us, the teachers, on a daily, weekly, monthly basis what we can not experience ourselves in our occasional trips abroad. They keep us informed of new vocabulary, expressions, products, trends in the foreign economy and politics, living standards, customs of the countries which we in a sense represent and impart to our students. No American newspaper or magazine can begin to duplicate the information and insight which we teachers absorb through these FL media. Foreign language teachers must, if necessary, have their own personal subscriptions if the school does not provide them. We are no different from the social studies teacher who daily peruses the New York Times.

Because magazines are often geared toward a lower reading level, have many more pictures and advertisements, and are more colorful, they seem more appropriate and effective than newspapers with first and second level classes or with secondary school students in general. Assuming that you are working initially with a group of 20 or more, an opaque projector might be used to acquaint students with the general format of a magazine which has information concerning the everyday life of people in another culture, and especially of the youth. A teenage magazine, for example, "Salut les copains" for French or "Bravo" for German, is especially good.

Begin with the front cover by eliciting comments from the class on the cover girl (man) and reading the headlined features of the particular issue which are abbreviated to a few key words like "Foto-Love-Story," "Un poster exceptionnel," "Super concours," "Menos kilos, mejor silueta." Point to cognates and important words and again involve the students by asking for synonyms or quick English translations. Proceed next to the titles of the articles, again looking for key words and cognates. Read the titles under pictures. Note the general outline of the magazine in addition to the lead articles, such as the letters to the editor, puzzles, jokes, medical advice, advice to the lovelorn, horoscope predictions, gossip columns, and so on.

Then survey the advertisements, writing product names and purpose on the chalkboard. Ask students to keep notes of new words in each section and have one student write them on the board as you work with the projector. As a follow-up to this lesson--which should take about 25 minutes in all--students can be asked to form simple sentences using the key words from the board or dittoed list. The next day the sentences can be read aloud, going around the room with one quick example from each student for about ten minutes. If the teacher wishes to emphasize correct sentence structure, one student can be asked to take home a transparency to write his composition for projection during the next class.

The next step is a ten-minute oral discussion on advertisements. What kinds of products are advertised? To whom? Why do people buy these products? What influence do American products have on the foreign market? Compare and contrast the advertising approach with that in similar American magazines. Let students draw their own conclusions on what the foreigner buys and how he is approached.

Another day, take one or two short advertisement texts, duplicating them on ditto, double spaced. Choose ones that are interesting, possibly even amusing, and ones that contain structural materials under study in the class, for example, commands which are in many ads-"Buy brand X and look young again!"

Have the ad on display during the class to show how it is set up and to aid the students pictorially. Gloss particularly difficult words with cognates and use this as an intensive reading assignment pointing out or eliciting every possible familiar structure in the text. Pronounce new words and difficult sounds. Have students read (with expression!) the ad as if it were being broadcast over TV or radio. Ads with a dialogue are particularly good for role playing.

Most magazines have astrology columns, which have a particular fascination for students today. Copy the column and have students under the same sign work in groups to read the predictions as you go from group to group helping with special problems. Have artistic students draw the signs of the zodiac with FL names for board/wall display.

Jokes, either drawn or written, are another cultural resource. Using a dittoed sheet with the text or overhead projector with a transparency of the drawn joke, the teacher can work on vocabulary, structure and pronunciation as well as on what makes the people in another culture laugh. It usually is <u>not</u> what makes American kids hysterical, but this, of course, is the point of your lesson!

Any advertisement that has foreign prices is an aid to teaching currency, its value, and also gives important insight into the standard of living of the other culture. The teacher may add information on how much various jobs pay, and then students can discuss what impact the purchase of a house, a car, or an article of clothing for so many francs, marks or pesos has on the income of the foreign buyer. The food section in magazines also has tremendous appeal to students for cooking and eating. A good collection of magazine recipes can be the basis of a minicourse on the culinary arts of the foreign culture. Students have to learn to handle grams, liters, and centigrade ovens as well as to discuss and taste foods that are typical of that culture. Here a bit of interdisciplinary cooperation with the home economics department is helpful, of, if need be, have small groups of students prepare recipes at home and bring them in the next day for heating, tasting, and explaining. Avoid using American recipe versions of foreign delicacies when trying to teach cuisine; we miss that extra cultural immersion--that doing it as the natives do it--when the paella recipe is in English with American measurements!

The TV program section is an overwhelmingly endless source of classroom material. Copy the program for a week on a ditto copier. Contrasts with U.S. television on number of hours of broadcasting, number of channels, kinds of programs, American and other foreign influences, as well as the key words in the abbreviated program description can be emphasized. Discuss together the place of TV in the foreign home, who controls the broadcast media, the place of advertisements, the cost of owning a TV and radio set. The technically-minded students may be interested in researching the different color systems.

Keep a look out for special customs as depicted in advertisements or in articles: the open air café, the bringing of flowers to the hostess, the men sitting around a table drinking wine or beer, where the wedding band is worn, shaking hands, and so on. A candid shot of the inside or outside of a French house in the countryside or a Swiss chalet is worth the proverbial thousand words in student commentary.

Eventually, with all this handling by teacher and students, the magazine will begin to lose its original, un-dog-eared appeal. This is the point when students can work on word groups, actually cutting out pictures of key items

from the magazine, mounting them on sturdy backing, labelling the picture, and thereby forming culturally oriented packets for present and future use. Have students work in pairs developing culture packets devoted to the parts of a Mercedes, the contents of a typical Spanish kitchen, the latest in fashion for men and women, the table setting, a typical meal, skiing equipment, etc. Occasionally, there will be materials for "big C" culture packets, such as a tour of an art museum or of a resort area with important historical background. A bulletin board display, student-developed, on unselected nouns in the plural, the correct use of prepositions, the forms of reflexive verbs accompanied by an appropriate picture, is yet another very practical use of the magazine ready for retirement from active service! In an individualized program the topics for these packs may be chosen according to student interest, or higher-level culture packets may be developed from whole articles with culturally pertinent material. By the way, don't place partially cut up magazines back on the reading shelf; a missing page or paragraph tends to frustrate the potential reader!

These are some of the many activities which are generally carried out during the regular FL class. Culture is being taught through the four basic skills, and the lock-step monotony of the expensive textbook is finally broken. Your goals are the same, but the methods have taken on something of you, something you create. The students are aware of your involvement in a new, different way of presenting the "same old stuff" and will react favorably--not only to the new materials, but to you and your creative efforts. They as individuals are also creating, creating what interests them with their teacher model. There is nothing more exciting in the FL classroom!

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ARTICULATION FROM COLLEGE INTO THE GRADUATE SCHOOL OF EDUCATION

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Mildred Donoghue reminds us that the problem of articulation is not new; it is merely intensified by our sharpened awareness of dwindling enrollments and the need to take steps to offset them. Perhaps we had begun to lose sight of the fact that it is not the number or the variety of courses we offer that matters, but the kind of individual they create and, hence, whatever our level of instruction, the function we all share is to serve persons, persons who move from one institution to the next in pursuit of knowledge and self-perception and it is, therefore, vital that a reciprocal flow of information be made possible between us. In that sense, the present crisis can be a beneficial effect, for it is doing much to promote unity and unified action in the profession.

As you have heard, a pupil starting FL in elementary school will have to pass through at least three articulation points in the curriculum: elementary to junior high, junior high to high school, and high school to college, each time facing the strong possibility of having his FL experience interrupted or negatively affected by lack of coordination between the schools involved in the transition. This is unfortunately equally true if he plans to go on to the graduate level. Students come to graduate school from a wide variety of colleges, each of which is likely to have different expectations, tests, approaches, and goals for its own program. Foreign language majors usually receive college training that includes language courses and courses in literature, civilation, and advanced literary analysis, but the distribution and emphases can vary greatly. Thus, students coming from colleges where the bulk of their advanced training consisted of literature courses, many of which were largely conducted in English, will inevitably find themselves at a disadvantage linguistically when placed in graduate seminars with students who have been trained as language experts rather than literature experts. Perhaps this calls for increased efforts to duplicate programs being attempted in certain colleges where separate programs are available to future public school teachers and future literary scholars.

Since degree requirements and quality of programs vary greatly from one college to another, the mere accumulation of a specified number of semester hours in no way guarantees that the student has achieved a given level of proficiency in the FL. For that reason, many graduate schools of education, at the time of admission, require demonstrated competency in the language, as exemplified by a rating of at least "good" in the four skills of listening comprehension, speaking, reading, and writing as measured by the MLA proficiency tests. The objective evaluation of proficiency made possible by these tests can help to establish some kind of common standards.

Within the chain of FL articulation, what are the responsibilities of the graduate institution? Admittedly, the graduate institution is concerned with the formation of specialists; yet, in doing so, it must beware of the old adage that an expert is one who knows more and more about less and less. A program of studies leading to the M.A. for future language teachers was recommended at the 1970 Seattle Symposium on the Training of FL Teachers and contained course work equally divided among the areas of advanced language training, linguistics, civilization, culture, and methodology. The ideal goal in FL teacher training

has been described by Wilmarth Starr. It calls for an ever-increasing number of FL teachers who possess near-native control of the spoken language, consider oral communication to be a primary but not an exclusive target, know that there is a methodology in teaching FL but that there is no single method and who will keep abreast of current professional research, be active in professional organizations, will have spent some time in the country whose language he is teaching, will understand the principles of applied linguistics, and be concerned with the anthropological approach to culture. Most important of all, says Wilmarth Starr, such a teacher will consider the learning and teaching of FL to be a process and a profession from the elementary grades to the Ph.D. I would further urge that we encourage a sound knowledge not only of the foreign culture, but also of contemporary America and that we not neglect the importance of developing teacher insight and sensitivity and nurture all-important qualities of enthusiasm, creativity, flexibility, and compassion.

Very simply, what we have been discussing so far today is the fact that FL education takes place within a cycle. For the most part, our FL teachers are the product of several years of elementary and high school preparation, which serves as the basis for their more extensive college training. The quality of this previous preparation determines their success as graduate students, which eventually enables them to return to the elementary or secondary level as qualified and, hopefully, effective teachers. It is because the obvious need for cooperation and communication between those various levels has been mostly neglected that colleges often find their incoming students ill-prepared for the types of courses which they are required to take, that graduate departments of FL education bemoan the lack of proficiency of their student teachers, and that public schools maintain that their new teachers have been trained for classrooms as they existed ten years ago, certainly not for the classroom of the '70's. It is for this last reason that one of the basic responsibilities of the graduate teaching staff is to maintain a close and active contact with the schools in which their students will eventually teach. It is true that, as scholars, they have a responsibility to do research in order to advance knowledge and bring about progress. It is equally true that they must respond to situations as they exist. They must be aware of the content of the FL programs in the schools at all educational levels in which their students are likely to teach. They must conduct surveys not only of <u>what</u> is being taught but also of <u>how</u> it is being taught, and they must periodically assess the adequacy and appropriateness of their curriculum so as to offer training attuned to the needs of these schools. For example, as pointed out by Altman and Weiss in Vol. II of the <u>Britannica Review of FL Education</u>, "the dramatic increase in the individualized type of learning situation which is taking place in secondary schools calls for a restructure in teacher training. Where teachers were trained to dominate the class and operate in terms of group activities and results, they must now be taught to be diagnosticians and educational guides and must be trained to formulate curricula to meet the individual needs of their students. Now, more than ever, we must seek ways of communicating with each other in order to evaluate what is happening!" Incidentally, while individualized instruction might create problems of articulation since it is mainly practiced in secondary schools and colleges have few lower division individualized programs, when clear behavioral objectives are set and placement testing is used, problems of articulation can actually be minimized. Still, we ought to consider that advances in language instruction on one level can be applied

to instruction on other levels. The need to adapt instruction to meet the needs of individual learners does exist at all levels, including the graduate one where structured but flexible and individualized training programs can offer instruction that will meet our students' occupational needs, whether they be for the inner city, suburban, private, elementary, junior or senior high school. As already indicated, there is a healthy trend toward the measuring of qualifications in terms of demonstrated knowledge and proficiency, rather than in terms of hours and credits. Many foreign language educators advocate certification based on knowledge and proficiency, however acquired. The value of such an approach depends on the ability of the profession to agree upon what constitutes the minimal, good, or superior qualifications of teachers for each level of instruction, to develop and administer reliable tests of these qualifications, to agree upon cut-off scores and to make such tests a requisite for certification.

Upon termination of their graduate study, most of our students obtain positions in secondary school teaching. A smaller percentage goes on to college teaching and research. In the case of the latter, we must begin to press for classroom teaching experience under supervision. This relates to some of the problems encountered at the college level where graduate assistants are frequently used to teach lower division courses, which, if poorly taught, will lose students at that level. Yet, all too frequently, graduate assistants receive practically no training and are supervised by senior professors whose interests lie in literary pursuits. We must also heed the warnings expressed by Robert Nelson in the April 1972 issue of MLJ in which he accuses us of circumscribing ourselves as specialists in such drastic ways that we become intra-disciplinary teachers while expecting our students to be interdisciplinarians. If, for example, we speak in terms of teaching high school students the interrelatedness of different aspects of French culture, then we ourselves must strive to become generalists as well as specialists and might well consider a team teaching approach with colleagues from departments of History, Philosophy, Social Sciences, English, and American Studies. I want to merely mention what can nevertheless be an important contribution of the graduate teacher-training institution to the strength of the chain of articulation--to provide rich, varied, and relevant in-service education, as well as initial training, in order to enable the practicing teacher to refresh his knowledge of the language and to keep abreast of the changes in technology and methodology within his field.

Within the profession, several suggestions have been offered on how to minimize problems of articulation: we must recognize and remedy the fact that there is insufficient and generally inadequate training of teachers of FLES. Further, meetings must be encouraged between the FL faculties of colleges and universities and teachers of secondary schools in their areas to encourage better communication and greater coordination. Such cooperation might well include the establishment of workshops, possibly using demonstrations by outstanding teachers, followed by discussions of problems and techniques. Further, we must encourage cooperation between institutions involved in the preparation of FL teachers. Also, as recommended in the 1966 proceedings of the Northeast Conference, when producing guidelines for FL instruction, the state supervisor and committees consisting of college, secondary school, and elementary school teachers must work together in an effort to achieve greater uniformity, vertical coordination of curriculum, and better articulation among the various levels of instruction. As further recommended in the 1968 proceedings, through

the creation of state-wide committees to work with educational institutions, professional organizations, and the state department, we must strive for efficiency of effort through coordination of effort. Finally, we must seek opportunities for contact, exchange of information and interchange between the various levels of FL instruction, the state FL organization, and the state education department. There must be a place where elementary, high school, college, and graduate school teachers can meet, discuss mutual and common problems, share discoveries, and even observe each other at work. To quote Altman and Weiss: "Although the problems for the FL teacher at every educational level are often different, it is essential that the FL teacher at any level know the problems and possible solutions for language teaching at all other levels. Only in this way can we really hope for a properly articulated sequence of language learning from FLES through college."

Given the state of flux in which FL teachers find themselves at this time, it becomes all the more necessary to seek to establish a strong thread of continuity from grade school through graduate school. Theodore Rupp has suggested that, in dealing with the problems of articulation of language teaching, the essential question is whether or not there is any clearly definable philosophy of FL study remaining consistent through all the levels. Perhaps such a philosophy can emerge if, as Wilmarth Starr proposes, we begin to take the largest possible view of the nature of language by thinking of it as symbolic reasoning. Then it becomes an all-embracing need, one that cuts across all realms of experience and all disciplines, calling for a synthesis of findings of the language expert, the literature expert, the methodologist, and the linguist. Then FLES, secondary school, college, and graduate teaching become parts of a process, a process whose end, as we said at the beginning, is to produce reasonable, thinking, civilized, sensitive human beings, not merely cogs in a machine.

KINESICS IN THE FRENCH CLASS

Katherine Giek, Mechanicville H.S.

Kinesics is the use of facial expression and gesture to convey meaning. It is made up of arbitrary signals whose meaning and usage are determined by the individual cultural community. These signals are as much a part of the communication system of the culture as the sounds and written symbols of the language.

Because the signals are arbitrary, kinesics must be studied for each language individually. Just as two languages may share the same sounds which represent entirely different meanings, so two cultures may share the same gestures which also represent different meanings. A smile in one culture may represent pleasure, while in another it may mean embarrassment, and in a third culture it may indicate that unless tension is reduced, hostility will follow.

As an element of communication, kinesics deserves the attention of language teachers and a place in the language classroom. Integration of kinesics into the language classroom may take one or several forms.

The teacher may wish to include kinesics in the language skills that she uses every day in class. One gesture or facial expression may convey to the students the same idea as a lengthy tirade, an exclamation of praise, or emphasis to a statement.

The teacher may also wish to present kinesics as a cultural unit pertinent to daily life in the foreign culture. This presentation may give greater meaning to visuals such as pictures or films in which gestures and facial expressions are used.

A more active introduction of kinesics in the classroom would be the use of it by the students. Dialogues can be enacted with appropriate kinesics. Conversation exercises may come alive when accompanied by gestures and facial expressions. Response exercises may be answered simply with a gestures or with a gesture followed by an oral response.

French gestures are usually simple and may or may not be accompanied by words. If verbal expressions are used, they will follow the gesture. I would like to present some typical French gestures that could be used in the classroom. For the presentation, I will describe a possible situation which could arise in the classroom and to which the teacher could respond with a gesture or facial expression. I will also add a verbal expression which could accompany the kinesics.

1. The class has thoroughly prepared for a test. The teacher is about to distribute the papers when a student asks if the test could possibly be postponed one day. The teacher answers with an emphatically negative gesture and says: "Pas de question!"

2. The class has requested a cultural outing, and the teacher has sought permission from the principal. Upon informing the class that permission has been granted, the teacher uses a gesture of happy anticipation and says: "Tout va très bien!"

3. As the dismissal bell rings, the teacher realizes that she has not indicated the homework assignment. She makes a gesture of sudden recall and says: "Et vos devoirs!"

4. A confusing announcement comes over the public address system and interrupts the class. At the end of the announcement, the students all turn to the classroom teacher for further explanation, but she is as uninformed as they are. She responds with a gesture of helplessness, then says: "Je n'en sais absolument rien."

5. In the course of a discussion, the teacher uses an idiomatic expression unfamiliar to the students. When questioned on its meaning, she uses the gesture of searching for the right word and says: "Comment dit-on cela en anglais?"

6. An announcement comes over the public address system stating that the ski club trip to a local mountain will be cancelled due to lack of snow. The students all moan in disappointment. The teacher uses a gesture of resignation and says: "Que voulez-vous? C'est comme ça!"

7. The teacher hands back to the students a test which she has just corrected. To a student with a perfect paper she makes a gesture of admiration and says: "C'est formidable!"

8. The teacher asks students to take out their homework papers. A student who usually has been negligent in his work takes out a paper obviously done with care. To show her surprise in a gently mocking way, the teacher uses a gesture of amused amazement and says: "Pas possible!"

9. As the teacher is presenting a new dialogue, she notices a student busily writing in the back of the room. She uses a gesture of reprimand and says: "Ne fais pas les devoirs dans le classe!"

10. A student enters the class long after the bell has rung. Upon being questioned about his tardiness, he responds that there was a terrible traffic jam in the hall, and he simply was not able to get through the crowd very quickly. The teacher is skeptical that the crowded corridors would cause such extreme tardiness and responds with the gesture of cynical disbelief and adds: "Et mon oeil!"

From chapter twelve of A-LM French, Level One comes a good example of the use of kinesics in conjunction with dialogue material.

Brigitte: Viens voir ma nouvelle écharpe!
Françoise: (gesture of admiration) Elle est formidable! Avec mon manteau gris...
Brigitte: (negative gesture) Ah non! Cette écharpe-là, je ne la prête pas.
Françoise: (gesture of resignation) Bon alors, tu me rends ma veste noire.
Brigitte: D'accord. Ça m'est égal. Elle ne me va plus.

An example of the use of kinesics with a free response drill comes from chapter twenty-three of A-LM French, Level Two. One of the free response questions is as follows: "Qu'est-ce que vous feriez si vous étiez très, très riche?" A possible answer would be: (gesture of happy anticipation) "J'achèterais un grand vélomoteur."

An example using a conversation stimulus drill is found in the same book in chapter nineteen: "Vous regardez des photos faites à l'école l'année dernière ou il y a deux ou trois ans. Vous parlez de vos professeurs et de vos amis. Vous commencez: Regarde! C'est notre prof de sixième. Tu te souviens..." Possible answer: (gesture of amazement) "Pas possible! C'est vraiment lui? Mais il n'a pas de cheveux maintenant!"

In conclusion, kinesics can add an interesting and meaningful new dimension to the language classroom. It is an element of paralinguistics which can bring language students closer to the foreign culture and its communication system. Students can be brought to understand, appreciate and implement the foreign kinesics in their patterns of communication in the language. But to the teacher falls the responsibility for the introduction of this new linguistic dimension into the foreign language classroom.

DETERMINANTS FOR CURRICULAR CONTENT

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My views on how to determine the content for foreign language courses have changed considerably in the last three years. The two principal reasons for this change are (1) students are studying foreign languages for reasons other than college entrance, and (2) my exposure to the philosophy and techniques of individualized instruction. I now believe that if students are to take foreign language, expecially for a long sequence, we must fulfill their varied needs and interests. We must, therefore, structure our courses and tailor them to the student. In analyzing how to determine the curriculum, I shall deal with five factors: students, teachers, resource materials, physical facilities, and scheduling.

The most important determinant, in my opinion, is the student. What are his skills, interests, and needs? What influence do his parents exercise on his expectations? The answers to these questions may well present the teacher with a broad range of student goals. I firmly believe that we must provide for the student who simply wishes to maintain his present skills as well as the one who desires Advanced Placement, for the one who will terminate his language study upon high school graduation as well as the one who will continue his language study in college for vocational purposes.

Given this broad spectrum, how do we determine specific needs and interests? One way is the use of a questionnaire as school opens in September--a questionnaire that asks students to give their estimates of knowledge of the four skills, culture, grammar, and vocabulary, and to indicate the areas in which they are most interested. Of course, the previous teacher's assessment of the students' strengths and weaknesses in each of these areas has been obtained; however, the students' own assessment also should be known.

Their interests are more specifically surveyed in the cultural area, since the teacher will want to know if he has sufficient materials to cover all student interests.

Next, the students' views of methods and materials used in teaching and learning come under scrutiny. The students' previous experiences are then researched, since a student can comment specifically on any course aspects which he feels have aided or hindered him in his learning. Finally, students are asked to state their expectations and goals for the course.

For additional knowledge of the students' background, diagnostic tests may be used to rate listening, speaking, reading, and writing skills. Cultural knowledge of a factual nature may also be objectively assessed. However, class discussion and open-ended questionnaires are needed to determine student attitudes and motivation--both probably as, or even more, important in setting the curriculum than the students' skills.

The value of analyzing students' attitudes, skills, and interests does not end with the questionnaire and discussion in September. There should be frequent requests for feedback during the year, both through informal discussion and the use of written evaluations of such items as the relevancy, interests,

and difficulty of materials; the appropriateness of learning activities; the fairness of grading; and the equity of time allowed for learning and evaluation. Teachers may find that materials and activities being used do not meet student expectations and goals; also, student interests may change as the year progresses.

The results of this analysis may show that some student needs and interests are similar; therefore, some activities may involve all students. But, as needs differ, there will also be a necessity for work in small groups or individually. What does this mean for the staff?

I'm quite certain that you realize that the experience, skills, and interests of staff members are significant in determining curriculum. To meet the student needs stated previously, teachers must be willing and able to direct the individualized style of learning. In addition, if possible, teachers might plan and teach the same groups. In this manner, teachers with strong backgrounds or skills in literature, cultural aspects, or conversation may plan or present that area. In any event, teachers attempting to individualize have potentially limitless amounts of preparation. The teacher must do as much as his energy and the school's resources permit.

The materials of your department may limit your students. It is, therefore, important that you have, or are able to obtain, as many materials as possible and that these materials be available to the student for his use. Reference books, including dictionaries and encyclopedias in the target language, cultural readers, anthologies, grammars, novels, plays, poetry, etc. must be available for use. Audio-visual materials, such as records, tapes, filmstrips, slides, and filmloops, must be obtained for individual students. A big order in this day of little money and less administrator enthusiam for spending it, is it not?

If your school is crowded, the next recommendation sounds expensive and perhaps logistically impossible. I strongly advise the creation of a Resource Center, a room where the reference and audio-visual materials are located and made available for student use. Our school has an overlapping schedule, because of overcrowding, but we also have a Resource Center. One large classroom is divided into reference and audio-visual sections. It is one of the busiest rooms in the school. The language department has four large bookcases full of reference books (many donated by teachers), a magazine rack and storage for periodicals, a filmstrip library, and a record collection. Some materials are text-related; however, many have been acquired to provide alternative means of learning or to further cultural awareness. The department also has access to reference materials of the English, science, and social studies departments. The social studies filmloops, National Geographic collection, and many reference books are especially useful to language students.

The Resource Center also has a passive language lab with positions for eight students which may be used for both skill and culturally-oriented tapes. Students also have access to filmloop projectors, a record player, cassette recorders and players, a filmstrip viewer, and a microfilm reader. Tables as well as wet and dry carrels are provided for individual and small group work. A catalog listing materials and an experienced aide help students find and use

materials. In short, the Resource Center aids in widening our curriculum by providing a location for materials so that they are available to students for their use. The library also contains reference books for language students, including literary works, cultural references, and dictionaries.

The classroom itself can encourage a broader curriculum with desks which can be arranged in different seating schemes, a tape recorder, an overhead projector, and screen permanently located there. Some general reference works such as dictionaries and sets of textbooks not regularly used should also be available for students.

Besides the physical facilities, the flexibility of scheduling can also affect curriculum. Work with small groups and individuals is facilitated by modular scheduling. However, if you are willing to exert some extra effort and to have an increase in noise in your room, you can accomplish the same things on a traditional schedule. The traditional schedule in a smaller school also causes another problem--if two electives the student wants or needs are taught the same period, the student must choose which he will take. In our school there is only one section of each upper-level language course, so this problem occurs for some students each year. To overcome this, our teachers will take the student on an independent study basis if possible. I realize that in many schools, due to negotiated agreements, this is impossible. However, some teachers might still be willing to provide this instruction if it is the only alternative. In our school, I might add, we do not require the independent student to follow the same curriculum as the class--hemay suggest a reasonable alternative. We also allow the option of studying on a semester basis, rather than a full year, if this is what the student wishes. Again, we are trying to provide flexibility in the curriculum.

Flexibility is a key word--for, in my opinion, the curriculum for an upper-level course should be as broad and flexible as the range of the students' skills, interests, and needs. Realistic limits must be imposed by the teachers' skills and time, the school's physical facilities, the school's schedule, and the reference and audio-visual materials available.

THE DO'S AND DON'T'S OF PUBLIC RELATIONS AND PARENTS

Maryalice D. Seagrave, North Tonawanda Senior High School

DO be aware that the establishment of good public relations with parents is a long-range undertaking. You must first convince parents that their children should try your product--foreign languages. Then you must keep both parent and child happy while he is enrolled in foreign language. In the end you must convince the parents both that the results measured up to their expectations and that the results justified the expenditure in time and effort.

Therefore, DO begin early to sell your FL program to the parents of your community. They pay for your program through their school taxes, and it is their children who fill your classrooms. The majority of the pupils in your classes are not there as a result of independent decisions. They have been influenced by what other people think of foreign languages. Parents' attitudes

affect student decisions. You must convince parents that their offspring should "try it, they'll like it."

DO plan a campaign to reach the adults in your community before they have to counsel their children about whether or not to take a foreign language.

DO capitalize on every opportunity to sell your foreign language program before adult audiences--PTA groups, church organizations, service groups, scouting events, sewing clubs, etc. DON'T wait to inform parents about your program at Open House. That's too late! You've already lost students you might have had because parents were not well-informed early enough.

DO put your "prospectus" into the hands of the parents of every student who will have to decide whether or not to take a language the next year. DON'T overlook the parents of students in parochial and private schools.

DO couch your "prospectus" in language that is meaningful to pre-teenagers and their parents. DON'T phrase your sales pitch in "pedagogese."

DO be specific at Open House as to what your goals are in terms of skills and attitudes.

Do inform parents at Open House of how learning takes place in your course and what manifestations of this they can expect to see and hear at home. DON'T spend your time at Open House telling parents how you are preparing their children to pass a specific examination.

DO evaluate and utilize later feedback from parents as to what they see and hear about your course at home.

DO use every means available on the report card to evaluate the child's progress. DON'T overdo your prerogative to request a parental conference.

DO return parents' phone calls promptly. DON'T call parents or request conferences on minor points such as gum chewing.

DO be well-informed and specific about the problem to be discussed with a parent. DON'T admit that Johnny is only a name or worse still a computer number by not being able to cite specifics.

DO reflect an attitude of joint endeavor by such phrases as "Can you help me?" or "what can we do together?" DON'T make the mistake of saying to a parent, "If I were you, I'd..." You aren't and most parents would not be willing to surrender their parental role to you.

DO be courteous, honest, and fair in your dealings with parents and students.

DO let every parent know that each student is an individual to you, that each student is important to you. DON'T compare students to their friends or, above all, to their brothers and sisters.

DO recognize that in our materialistic society the vocational prospects of every discipline are important.

DO accept as a departmental responsibility the planning of FL Career Day programs and the dissemination of information about the selection of colleges and college courses. DON'T abdicate to your guidance department the task of providing students with information about careers and colleges. DON'T commit professional suicide by uttering such statements as "Even if he never uses his FL training", or "Does every subject have to be practical?", or "He'll be a better person for having studied FL."

DO involve parents in both class and extracurricular activities. Parents can drive for field trips. They can chaperone field trips and club activities. Mothers can provide recipes and "know how" for baked-goods sales, fondue parties, your petit déjeuner français or dîner français. Parents can supply work space and supervision for craft projects. Parents can serve as resource people and guest speakers. Parents and other relatives travel and can bring back realia for the classroom. DO accept and use what they offer--whether it be grandpa's "Lederhosen," grandma's doll collection, the newspapers Dad brought home from his hockey trip to Montreal, or the menu Mom saved from the Women's Society's luncheon at "Le Provençal". DON'T forget to show your gratitude for their willingness to participate by means of a call or a note.

DO share your know-how with parents. Mothers will love trying your recipes. They appreciate your help when planning trips.

DO capitalize on the ethnic background and heritage of your students. DON'T downgrade any language or ethnic background.

DO express your pride and satisfaction in the accomplishments of your students, past and present.

DO toot your own horn. DO brag about your results. DO extol the virtues of your FL program.

DO use the news media both in and out of school to keep your students and your program in the public's eye.

DO be cognizant of peer pressure. The pupils in your classes today will wield a mighty influence on next year's students. Happy, satisfied customers, both students and parents, from this year's group are your best advertisers.

DO remember that PR is a chain. Today's parents were yesterday's students. If they aren't sold on FLs, someone did a poor job a generation ago. Today's students are tomorrow's parents. What you do in the classroom today will influence the decisions of the next generation of students.

ADVANCED LANGUAGE COURSES--TOTAL IMMERSION

Stefano Morel, Commack High School North

The Total Immersion Language Program (TIP) instituted and implemented at Commack High School North has made it possible for us to establish a unique and highly attractive advanced course pattern designed to keep students in the foreign language field until the end of high school.

We have two types of advanced students: the Total Immersion candidate who will take three courses a day in the foreign language for three years--10th, 11th, and 12th grades. He will be in contact with the foreign language for a minimum of 1,620 hours over the three-year period. The student's goal is fluency in the language as well as knowledge and appreciation of the culture of the countries where the language is used and of the works of art and ideas of other great civilizations. This is his program:

	Class	Monday	Tuesday	Wednesday	Thursday	Friday
Grade 10	1	World History				
	2	Level III Language				Audio-visual Activities
	3	Mini-Courses: Conversation Cooking Art Appreciation				
Grade 11	1	American History				
	2	Composition / Readings in Literature				Audio-visual Activities
	3	Mini-Courses: Cooking Current Events Music Appreciation				
Grade 12	1	Civilization				
	2	Human Dynamics / Great Ideas				Audio-visual Activities
	3	Mini-Courses: Advanced Conversation French or Spanish Life Cooking				

The other type of advanced student is the one who for various reasons has not joined TIP, but who has successfully taken the Regents Exam at the end of Level III and wants to continue to study the foreign language. Within the frame of the TIP course offerings, he has a variety of courses that he can choose for his Level IV or Level V program:

He may choose:
1) any three of the nine mini-courses offered (Cooking may be taken only once);
2) Composition and Readings in Literature;
3) Civilization;
4) Human Dynamics and Great Ideas.

This is the first year that this multiple-choice approach to course offerings has been instituted for French and Spanish. Of the 448 students enrolled in these two languages at our school, 153 (35%) are taking one or more of the advanced courses. One hundred students (22%) of the total French and Spanish enrollment are each taking three courses in the foreign language. Thus, we are teaching more advanced classes in French and Spanish (17) than regular classes (14). It must be noted that advanced classes are generally smaller in size than regular classes.

To dramatize the importance and the effectiveness of this advanced course pattern it is enough to note that without it we would have only four advanced classes (Levels IV and V in French and Spanish), which would require two and a half teachers less than we now have to take care of our program. We are hopeful that we are going to improve in capturing and retaining a higher number of students in our advanced program.